VOGUE

APRIL 1

for the
Busy Beauties

NEW TIMETABLE

New Face for
City Cottons

**RETAIL
TRADE
EDITION**

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50 CENTS

They're Fleischman Sunabouts of Avondale's carefree Sanforized* Robin Check seersucker . . . blue and red, yellow and brown, mint and navy, red and gray. Sizes 10 to 18. Playsuit, $9.95; skirt, $7.95; blouse, $4.95. Just two outfits from an exciting selection at Bonwit Teller, New York City; Scruggs, Vandervoort Barney, Inc., St. Louis, Mo.; City of Paris, San Francisco; Himelhoch Bros. & Co., Detroit. For additional stores see page **162** or write M. R. Fleischman Co., 2285 Palou Ave., San Francisco, California.

* Residual shrinkage less than 1%

Fleischman
OF CALIFORNIA



Look for
Avondale
Companion
Color
fabrics in
ready-to-wear
and
by-the-yard

Avondale chambrays, novelty weaves, corduroys, seersuckers, plaids, denims, tickings. • Made in Alabama. Sold through Southeastern Cottons, Inc., 58 Worth Street, New York 13.

APRIL 1ST TRADE EDITION

VOGUE

HOW TO USE THIS ISSUE:

Base a store-wide promotion around a timetable of *"fashions clocked for April on"*: new fashions timed for day and late-day, with a special emphasis on new city cottons.
(*pages 88-95*)

In advertising, displays, and sales training
QUOTE VOGUE AND SELL
your merchandise with the authority of
APRIL 1 VOGUE
fashion points

SPRING-SUMMER FASHIONS:

Fashions for late-day (*pages 96-97, 108-109*)

Wedgwood—new fashion colour (*pages 110-111*)

The pale suit, the silken coat (*pages 118-123*)

Maraschino—new colour, new jacket (*pages 126-127*)

FASHIONS IN LINGERIE, ACCESSORIES:

New hats (*pages 96-97, 122-123*)

Short gloves—pink or white (*pages 134-135*)

Printed lingerie—fashion news (*pages 136-141*)

New materials in handbags (*page 146*)

OTHER IMPORTANT FASHION NEWS:

News for the bride (*pages 112-115*)

The Young Nillionaire's long-coat costume (*pages 124-125*)

Little furs (*pages 142-143*)

Vogue Patterns—for the busy (*pages 144-145*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, APRIL 1, 1953, VOL. 121, NO. 5

Add a new fashion month to your promotional calendar

JULY —THE NEW FASHION MONTH

In 1952, Vogue called July a new fashion month, and fashion timing underwent a change in many stores across the country. Fresh summer cottons were delivered to the stores in July, and with them went new transition fashions: "cotton dresses with the earmarks of wool ones," crêpe dresses in new designs. Stores offered their customers a choice of brightening their summer wardrobes, or beginning their fashion plans for autumn. Customers showed interest—an interest that turned into demand, and defined itself in sales.

In 1953, the coming of July can be the coming of a new fashion month. It is important to you, because it is important to your customers.

JULY— the transition month

The trend of the transition fashion was established firmly last year, with the help of many new fabrics. Important news included cotton alpaca, cotton tweeds, and a wider-than-ever range of synthetic combinations.

In 1953, the transition fashion will continue in such important fabrics as crêpe, surah, alpaca, and silk tweed. And, this year, the term "transition fashion" will be interpreted in shoes, in accessories.

For your store, the transition fashion trend can mean an important promotion, timed for the month of July. Newspaper advertising can be based on the coordination of transition costumes—in ready-to-wear, shoes, accessories, stockings. Window and interior displays might combine symbols of transition in time and weather: a calendar with July marked in red, a thermometer. Emphasis could be placed upon the fact-behind-the-fashion by displaying bolts of transition fabrics with the finished transition designs. The transitional talents of various important fashions (such as the sheath-and-jacket) might be illustrated by two mannequins: one wearing the sheath, the other converting her costume for autumn by adding the jacket.

Additional copies of these pages for sales training may be ordered at $2.00 per 100 copies.

JULY—the vacation month

For the suburban specialty shop, or the suburban branch of a large department store, the month of vacations is perhaps the most important month of the year. It is an opportunity to stimulate the interest of your present customers, to attract the interest of vacationists as potential customers.

New summer merchandise delivered in July has proved successful to many stores, particularly in suburban areas. The suburban shop has a special advantage in being "on location." All the "extras" of a vacation wardrobe (another bathing suit, a new dress for a party) can be provided when and where they are needed.

To promote summer fashions away-from-the-beach, you might tie-in your displays with local events of interest to both permanent and transient customers: the summer stock theatre, country club activities, the open-air concert. Throughout your promotion, stress July as the vacation month—the month of new summer fashion.

JULY—the pre-College month

Your store, in July, can make an early bid for the interest—and business—of the college young. Give them a preview, through a few special displays and newspaper advertisements. This can be done in a manner that will stimulate your customers' interest, and instill in them a sense of anticipation, while not interfering with the timing schedule of your own College Promotion.

JULY—1953

Whether it takes its meaning from any one of the definitions listed above, or from all of them, July can be the month of new fashion. It is a month of new promotions, displays, and advertising—a month that can be successfully promoted in every department of your store.

Make July a fashion month—and watch for the Advance Notice of Vogue's July issue.

Please write: Vogue Merchandising Service, 420 Lexington Avenue, New York 17, New York.

Use these quotations in your advertising and/or window or departmental cards

To sell fashion, quote

VOGUE

Your Release Date: March 31st

LETTER THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

TO SELL FASHIONS IN BEAUTY:

VOGUE SAYS: "New methods for the care and colouring of beauty"
VOGUE SAYS: "Beauty workshop—on the bedside table"
VOGUE SAYS: "Morning make-up—quick, untheatrical, lasting"
VOGUE SAYS: "New evening make-up—brilliant with rouge"
VOGUE SAYS: "New black shadow over the lids"
VOGUE SAYS: "Evening make-up with *pale* powder"
VOGUE SAYS: "Use two lipsticks—light over dark, or dark over light"
VOGUE SAYS: "Evening mascara—built up thickly on the lashes"

TO SELL "FASHIONS FROM APRIL ON":

VOGUE SAYS: "A red linen dress—clocked for the next five months"
VOGUE SAYS: "The suit dress—from ten o'clock on, from April on"
VOGUE SAYS: "The dress with a low neckline—late-day fashion"
VOGUE SAYS: "Tweed linen with satin—clocked for April"
VOGUE SAYS: "Black rayon jersey dress—clocked for late-day"
VOGUE SAYS: "The dress with its own stole—good fashion"
VOGUE SAYS: "Maraschino jacket—part of the costume"
VOGUE SAYS: "Maraschino cardigan—short and sweet"
VOGUE SAYS: "Sleeveless pillbox costume—waiting for the sun"
VOGUE SAYS: "The print—clocked to begin in warm weather"
VOGUE SAYS: "Chiffon stole-coat and dress—in night-blooming rose"
VOGUE SAYS: "A pale chiffon evening dress—long or short"

TO SELL CITY COTTONS:

VOGUE SAYS: "The early cotton—shooting up out of season"
VOGUE SAYS: "City cottons wearing brand-new faces"
VOGUE SAYS: "City cottons—under a coat in any city"
VOGUE SAYS: "Cotton tweed—starting right now"
VOGUE SAYS: "Cotton sheath and bolero—exactly right costume"
VOGUE SAYS: "Herringbone cotton tweed—seasonless"
VOGUE SAYS: "Satin-striped cotton—urban as traffic"
VOGUE SAYS: "Tie-cotton—new town resident"
VOGUE SAYS: "Cotton stripes—at work in the city"
VOGUE SAYS: "City cotton—the urban pinstripe"
VOGUE SAYS: "The print and plain costume—in cotton"
VOGUE SAYS: "New trio—cotton tweed, taffeta, piqué"

TO SELL SPRING COATS:

VOGUE SAYS: "The theatre coat—necessary piece of fashion"
VOGUE SAYS: "The late-day coat—fitted of silk-and-wool"
VOGUE SAYS: "The knee-length coat—for cocktails, dinner, now"
VOGUE SAYS: "The knee-length silk tube—a coat for day and evening"
VOGUE SAYS: "Long-coat costume—for Vogue's Young Nillionaire"
VOGUE SAYS: "Plaid cotton coat—for Vogue's Young Nillionaire"

TO SELL FASHIONS IN COLOUR:

VOGUE SAYS: "Red—strong spring fashion"
VOGUE SAYS: "Roses—the fashion this year"
VOGUE SAYS: "Jonquil—in a dress of flyaway chiffon"
VOGUE SAYS: "Maraschino—fashionable spring-and-summer colour"
VOGUE SAYS: "Maraschino—chilled with white"
VOGUE SAYS: "Wedgwood—the next smart blue"
VOGUE SAYS: "White—a colour on beige"

TO SELL FASHIONS FOR THE BRIDE:

VOGUE SAYS: "The ankle-length bridal dress—new trend"
VOGUE SAYS: "A white linen dress—for a country wedding"
VOGUE SAYS: "Wedding dress fabrics—widening in range"
VOGUE SAYS: "Crowns and coronets—smartest with shorter veils"
VOGUE SAYS: "The grey jersey pillbox suit—to go away in"

TO SELL PRINTED LINGERIE:

VOGUE SAYS: "Everything's in flower—even lingerie"
VOGUE SAYS: "Flower prints—for the bedroom"
VOGUE SAYS: "Printed nightdresses—short and long"
VOGUE SAYS: "Embroidered peignoir—beauty treatment at home"
VOGUE SAYS: "Pink clover on white—in a short nightdress"
VOGUE SAYS: "Bachelor buttons—on a bed jacket and nightdress"

TO SELL ACCESSORIES:

VOGUE SAYS: "Little furs—as seasonless as pearls"
VOGUE SAYS: "Short gloves—pink or white"
VOGUE SAYS: "Pink gloves—going to be a thing"
VOGUE SAYS: "Pink cotton glove—wonderful for suits"
VOGUE SAYS: "Cotton string gloves—white, finely knit"
VOGUE SAYS: "White cotton glove—for the black linen sheath"
VOGUE SAYS: "Seersucker piqué glove—cool, wonderful, young"
VOGUE SAYS: "Silk print turban—newest hat"
VOGUE SAYS: "Pale flowery hat—clocked for five o'clock"
VOGUE SAYS: "A scallop of white straw—after-five hat"
VOGUE SAYS: "Aniline calfskin handbag—exciting news"
VOGUE SAYS: "The alabaster alligator satchel—important"
VOGUE SAYS: "Glacé black accessories—clocked for fashion"
VOGUE SAYS: "The highest heels ever seen in daylight"
VOGUE SAYS: "Fake pearl earrings—largest yet"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a 12" x 15" unmounted display sheets

b. counter-type tent cards

Fill in the number wanted in each size and return this coupon to us, please (4/1/53)

VOGUE SAYS: *"City cottons—to wear from April on"*
a ☐ *b* ☐

VOGUE SAYS: *"The pale suit—alive with white"*
a ☐ *b* ☐

NAME.....

STORE NAME.....

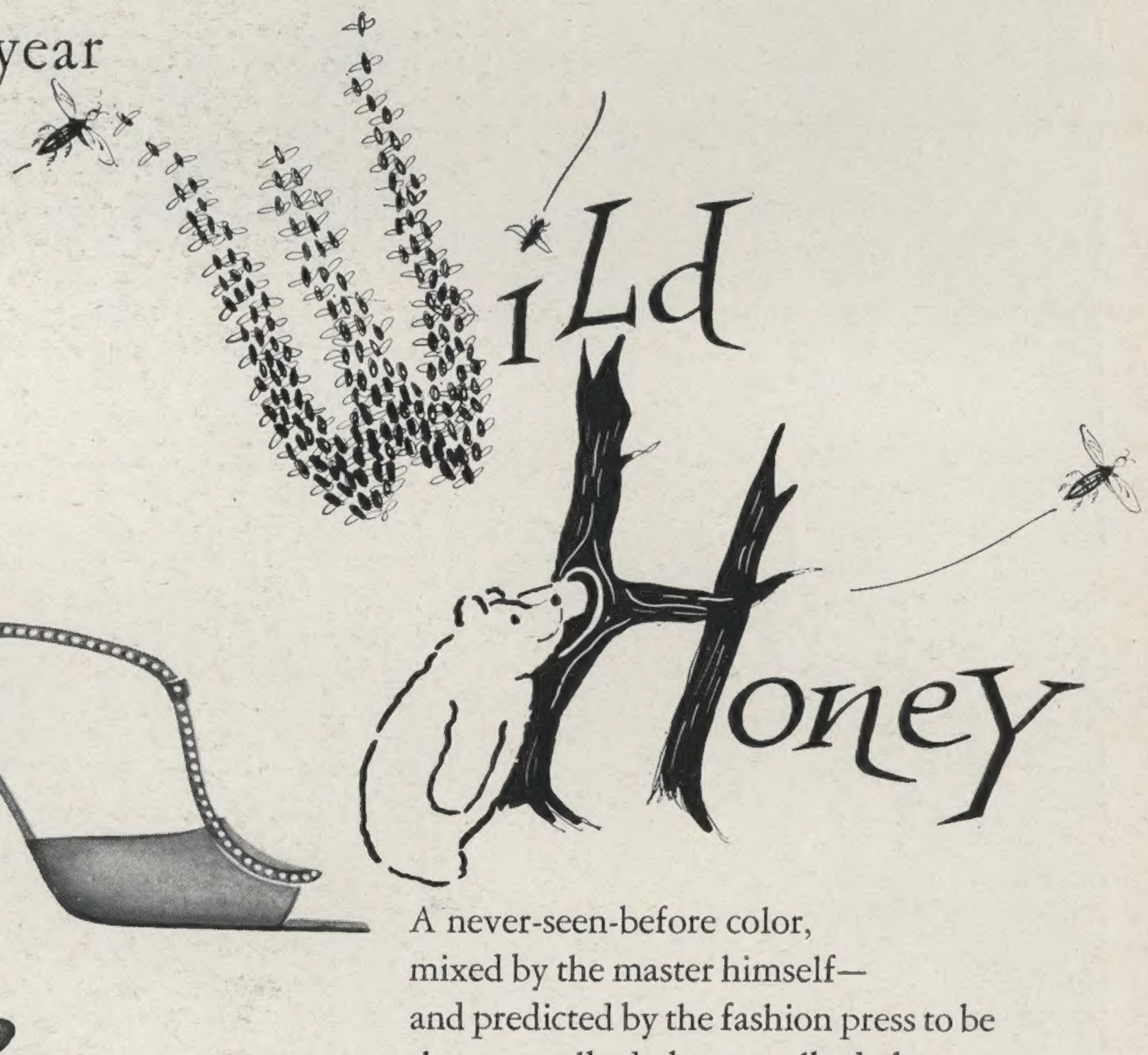
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presents the color of the year



Wild Honey



A never-seen-before color,
mixed by the master himself—
and predicted by the fashion press to be
the most talked-about, walked-about
shoe-excitement for spring and summer.
It's a honey-of-a-shade, but the deeper, richer,
golden honey that comes from wild flowers.
Delman introduces it, in a freshly designed
collection including the models pictured here,
as a footnote that is
—a happy surprise with black
—nectar with navy
—a harmony-hue with beige or brown
—a coloratura color with cream
—an exclamation point with white.
So neutral, in fashion-fact, there is scarcely
a costume that will not rise to new
heights with the addition of

WILD HONEY DELMAN SHOES

$24.95 to $31.95

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



gown photograph—mr. john's hat—accessories

fabric-of-France worsted with silk, hand embroidered and beaded for cocktails and dinner

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san francisco

(prices higher in Canada because of duty)

Vogue
April 1st, 1953

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 121. No. 6
Whole No. 1906



George Platt-Lynes

Sky-High

Silk Print Bendel Original worthy of a pedestal. Fine as tissue
... pale colors stroked with black in a flow that sets the pace for the fashion.
A study in line... lively as the rhythm of a brook... from our custom-order collection.

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Only by

Vanity Fair

This lovely nightdress
exquisitely dainty in
wonderful nylon tricot
with permanent pleats
and wide bands of
handsome nylon lace,
reminiscent of
another Coronation
era when such
delectable elegances
were perishable.
These are durable
and washable!

Sizes 32-38
#1-9-25 Gown
Price $29.95

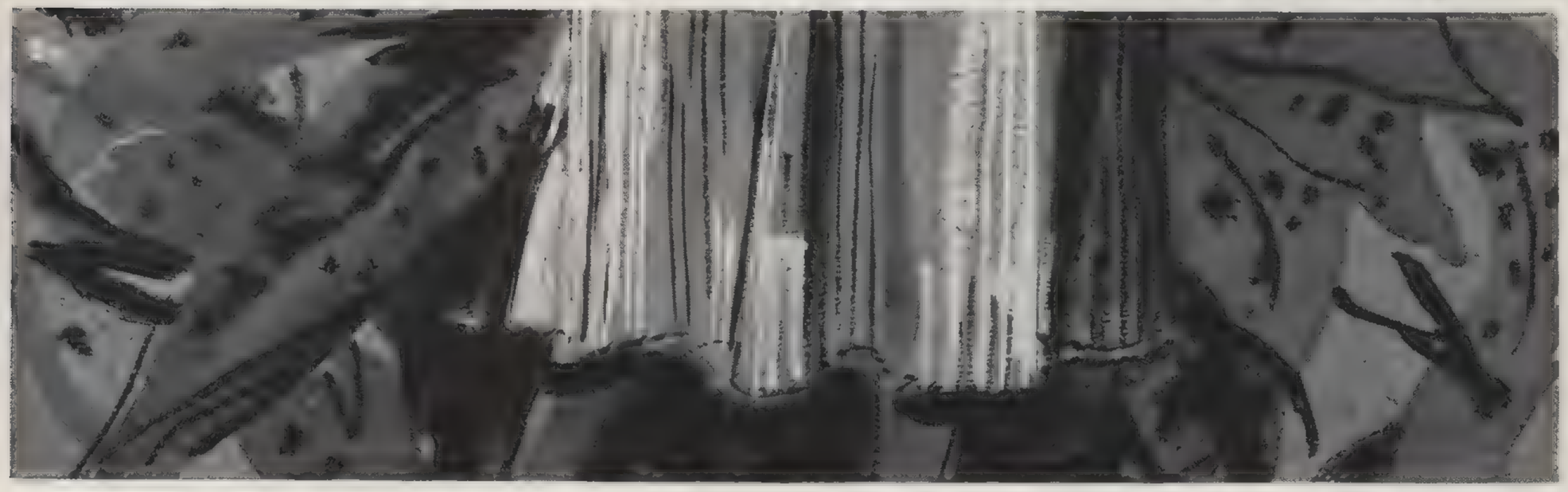


MARK SHAW

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OUR GRECIAN GODDESS...



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new beauty,
the new Empire in thin-as-air Winkler nylon georgette,
permanently pleated all around. Pink, blue, aqua or white
sizes 10 to 16 by Claire McCardell 69.95 Sorry, no mail or phone orders.
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COTTON LAUNCHED IN REVERSE...

A first-time phenomenon, this double-faced **REVERSIBLE** fabric—(solely an imported wool's prerogative, until now). Cause of all this furor is Wamsutta's stroke of inventiveness in weaving two fabrics together, giving you a turnabout cotton that's washable, crease-releasing. Sylvan Rich of **MARTINI DESIGNED** uses *both* sides of **REVERSIBLE** for this clever city suit. White squares on black for the reed-slim skirt, cuff and pocket detail . . . the *other* side of the fabric, black on white, for the padded hip jacket. Also in brown and white, olive and white. About $70.00. Sizes 10 to 18. At all Saks Fifth Avenue Stores; Montaldo's; J. P. Allen & Co., Atlanta; Harold's, Minneapolis; Julius Garfinckel, Washington, D. C. Wonderful fabric by **WAMSUTTA**

WAMSUTTA *Fabrics* ®
BY-THE-YARD AT BETTER STORES

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A VERY SAKS FIFTH AVENUE EVENING: Sophie, with her way of making fabulous and simple one and the same, slips white re-embroidered lace over pale blue silk satin. It begins as a sheath, then waltzes out. 10 to 16. Sophie Originals, Evening Collections.

Sterling for the
trend to MODERN

LUNT Modern Classic

EXTRA HEAVY STERLING

YES, a trend can speak... and even demand. And today a trend is saying, with unmistakable emphasis, "Consider Modern!" Thus the dictates of good taste in Sterling suggest the selection of LUNT MODERN CLASSIC in *extra heavy weight.*

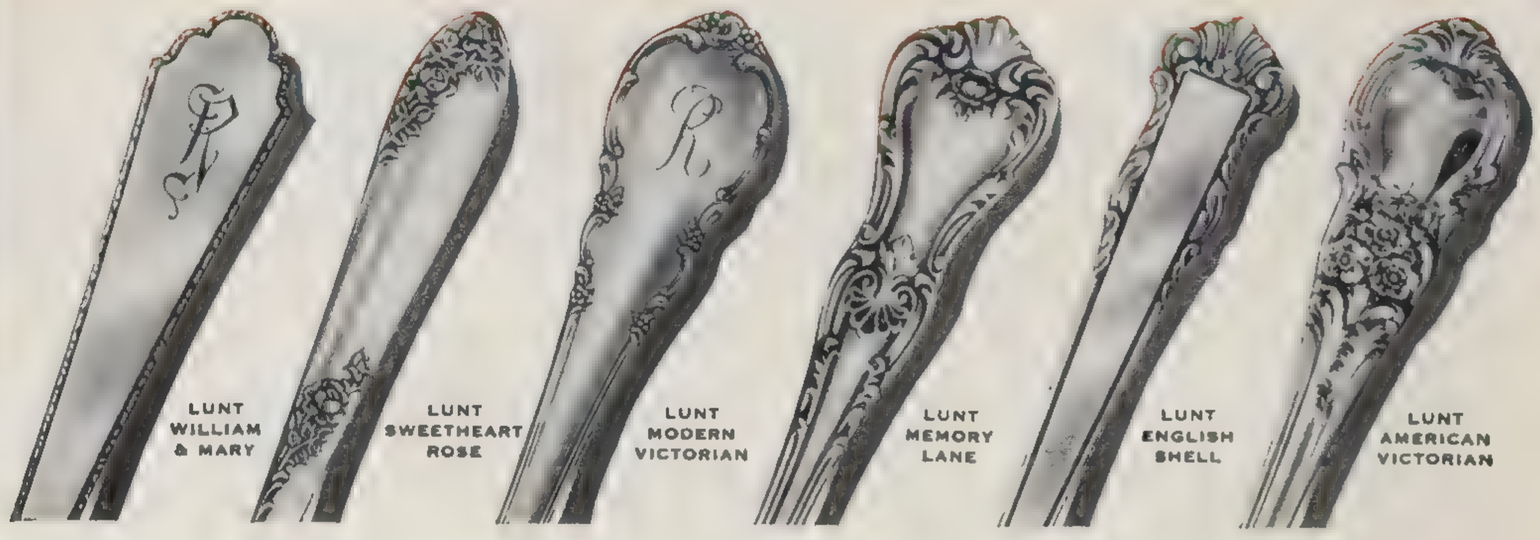
Here is modern design which blends elegance with simplicity, sleek slimness of line with massive weight. Here is modern that retains beauty, that promises lasting dignity... not the modern that is obvious or obtrusive. Perhaps this is why MODERN CLASSIC possesses a *dual* adaptability—a surprising versatility which makes it the choice of women whose homes are the ultimate of modern or the essence of traditional. For literature and prices please address Dept. A-1.

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our sheath costumes are city

or country companion pieces

...each bare armed with its

brief own-toned jacket . . . easy

all-season travelers in famous

menswear cotton loomed

with silk, remarkable for

its resilience, its seeming

weightlessness and its

continuing crispness. Blue,

green or grey, with

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. . . and at East Orange,

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DRIFTING-COOL TISSUE COTTON . . . fresh Summer charm by Kane Weill

Here's a dress you'll love wearing for its young curves and band-box freshness. You'll look *so* pretty in this town-dark woven plaid that sparkles near your face with crispest white organdie. The bodice . . . close-held. The skirt . . . spreading out in a gentle bell, with unpressed pleats at the side. Perfect for Summer-long careering, for week-ending. And it washes in a wink! Navy cross-barred with red and white, charcoal gray with blue and white. 10 to 18. **Only 29.95**

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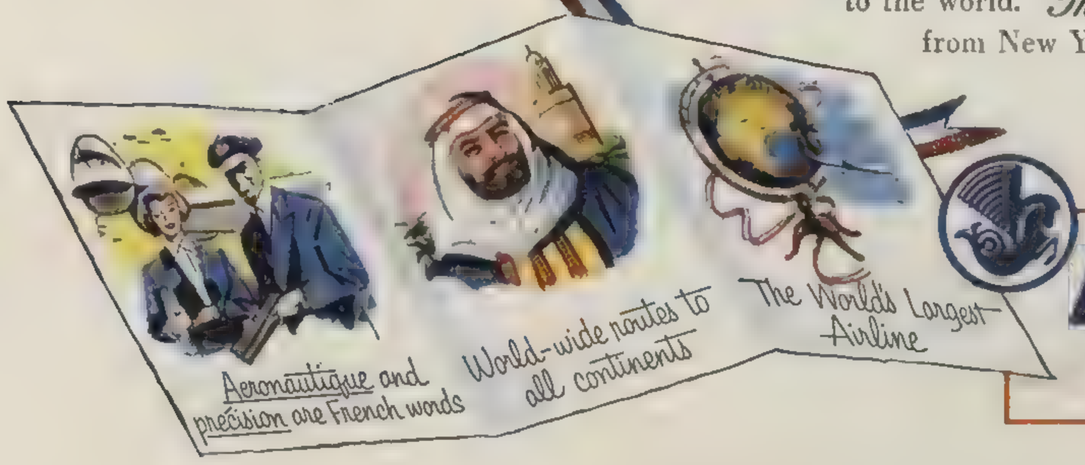


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New importance for crepe in
Anna Miller's softly tucked suit
for late day drama...
the fabric... Chardon's Charbasque
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I am all the yum-yum dresses 2 to 12,

little girls delight in wearing.

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Cocktail lace
wound round and round
with slender strips
of rayon taffeta
for a tapered sheath.
In white, pastel pink or
blue, underscored
with its own taffeta
slip. Sizes 10-18,
59.95.

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style of
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A—Old Master Cheese Serving Knife B—Old Colonial Nut Spoon C—Southwind Cocktail Fork D—Contour E—French Provincial F—Madeira G—King Richard

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ALEXANA. UNION OF SIXTEEN OILS. LUBRICATES. MOISTURIZES BY DAY OR NIGHT. $3 $5. $9.

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SUPERFINE. A RICH, LUXURIOUS TEXTURED NIGHT CREAM. $2 TO $10.

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TONI FRISSELL

IN NEW YORK AT DE PINNA





LIGHT AS A SUMMER CLOUD — *in pure silk organza by Ardeur. Cool dark colors that look so right everywhere.*

Left: Woven stripe with contrasting tie and jeweled buttons, in black or navy. Right: Finely tucked bodice punctuated with tiny covered buttons and a rose at the shoulder, in navy or grey.

Each with its own rustling rayon taffeta slip. Misses sizes. Each about **$40**

At **SAKS** *Fifth Avenue and fine stores everywhere. Aywon Dress Co., 525 Seventh Ave., N. Y. 18*

She drives a Rambler



PHOTOGRAPHY BY EDITTA SHERMAN

"The beautiful Pinin Farina styling and custom appointments of the Nash Rambler make it appropriate for meeting the most distinguished guest."



Peggy Vanderbilt

Author of Best-selling "Amy Vanderbilt's Complete Book of Etiquette"

What woman doesn't thrill to know she can be smart and distinctive . . . yet *still be practical!*

Here, in the beautiful new Nash Rambler for 1953, is her perfect answer for personal transportation. Smoothly styled in the continental trend by Pinin Farina, world's foremost car designer, and smartly tailored by Madame Helene Rother, the Rambler has a personality all its own.

To its continental beauty, add the practicality of the easiest handling and parking you've ever known . . . Dual-Range Hydra-Matic Drive . . . touches like Reclining Seats and a sliding Glove Drawer . . . plus fuel economy that's so easy on a budget. Then you'll know why this custom compact car has set a new vogue in motor cars.

Your Nash dealer invites you to join the many social leaders like Miss Vanderbilt— now driving her third Rambler— and enjoy a Rambler of your very own.



Nash Motors, Division Nash-Kelvinator Corporation, Detroit 32, Mich.



DACRON

DU PONT

A new modern-living fiber by Du Pont, "Dacron" makes even the filmiest fabrics a delight to wear, yet practical to buy. Sag resistance and a firm hand are contributed by "Dacron" in this new knitted mesh of "Dacron" and wool—used here by Oleg Cassini for this south-bound cardigan costume. Watch for fashions made from Du Pont's modern-living fibers in your favorite stores. They add new values—*lasting* good looks to the clothes you love.

DU PONT
REG. U. S. PAT OFF

BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY



ORLON

DU PONT

"Orlon" echoes the new note in fashion . . .
practicality . . . when blended with silk
in this sugar pink costume by Ben Barrack.
Fragile in looks only, it's hand-washable,
hard to wrinkle, easy to keep new-looking.
Look for the new fashions of "Orlon"
and other Du Pont modern-living fibers.
You'll wear them more . . . enjoy
them more . . . because they're made
for the way you live today.

DU PONT'S MODERN-LIVING FIBERS

ORLON® ACRYLIC FIBER DACRON® POLYESTER FIBER

NYLON RAYON ACETATE

The shoe with the light-footed secret...the MAGIC SOLE

mesh coolers

Soft, flexible calf given an open-air styling for new coolness. Add to this the comfortable cushioning of the Magic Sole and you'll be light-footed through the warmest days—feeling as fresh at 5 p. m. as you did at 8 a. m. At your Air Step dealer, or write Air Step Division, Brown Shoe Company, St. Louis.

Shoes illustrated

$10.95 and $11.95

Other styles, $8.95 to $12.95

Higher Denver West



ALADDIN



CHILLI

This Magic Sole literally floats your foot on air. Hundreds of tiny air cells create an airy cushion that makes sidewalks feel carpeted, that pillows your foot gently at every step.

A Product of Brown Shoe Company

Air Step

BROWN SHOE COMPANY DIAMOND JUBILEE, 1878-1953

Costume by Jane Derby



What does your Skin say about you?...

Lovely...utterly feminine...young... *a beautifully cared-for skin gives character to your every expression ...gives subtle color to your personality...gives you that wonderful inner poise, the key to charm.*

Careless...drab...old-looking... *a neglected skin belies your true self...says to the world you can't be bothered...and because you seem not to care, the world may follow suit.*

Discover this exciting beauty secret that creates a whole new standard of loveliness for you—

Dermetics— WAX-FREE S. A. CLEANSER

Look in your mirror with honesty today. Which person are you? The lovely one? The careless one? Reveal your natural skin loveliness...your true attractiveness with Dermetics S. A. Cleanser.

This utterly different cleanser is not a cream, not a liquid, not a lotion, but a fabulous blend of hydronized* oils. These exclusive oils surround each tiny bit of dirt and stale make-up, hold them in suspension for the most complete smoothing away possible.

Your skin is cleaner than ever before. It looks it. It feels it...because you've cleansed it not with a waxy cream... not with a flimsy liquid, but with wonderful, precious oils scientifically prepared to cleanse and beautify.

This is the first step in Dermetics Ageless Beauty Program. Won't you let us show you the other two? Visit our Lobby Shop in Rockefeller Center, 630 Fifth Ave., New York 20, or ask for Dermetics products at better cosmetics counters.

NOT A CREAM
NOT A LIQUID
NOT A LOTION
...BUT
an exclusive blend of hydronized oils*
$1.00 up (plus tax)

*(copyrighted) © 1953, Rilling Dermetics Co.

Dermetics— *the signature of beauty*

Presenting "Wedgwood"

INSPIRED BY
Wedgwood
perfection in pottery

INTERPRETED IN
"*Wedgwood*" *Blue*
the new color in fashion



"WEDGWOOD" SERIES-IN-SCENT *includes:*
Eau de Cologne, 2-oz. . . . $2, 4-oz. . . . $3.
Dusting Powder . . . $2.50. Perfume, ½-oz. . . . $10.
(The authentic Wedgwood cameo
on the Perfume package top is removable.)
Cologne Stick, 1-oz. . . . $1.50
Gift Set (2-oz. Cologne and Dusting Powder) . . . $5.
(*All prices plus tax.*)



Here, at last, is the one perfect fragrance for every woman. "Wedgwood," by Dorothy Gray, is unmistakably a classic. For its exquisite packages —and the loveliness they treasure— sing, rather than shout, to the senses.

...Beauty set to Fragrance

by Dorothy Gray

THE "DANCING HOURS" BOWL
BY JOSIAH WEDGWOOD & SONS, INC.

DRESS BY KASPER FOR PENART



Queen Size Wedgwood Prints on sheer Irish linen...King Size Solid Squares of gossamer imported batiste...to clip on your belt...tie to your wrist, or tuck in your collar. Ethereal Wedgwood Blue as well as a host of complementary colors for your every mood. Tiny hand-rolled hems. Inimitably Burmel —about $1.00 at your favorite store.

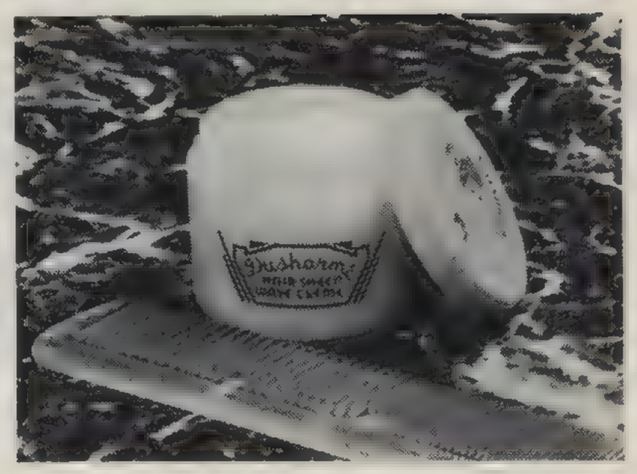
Burmel

hand-printed

handkerchiefs

BURMEL HANDKERCHIEF CORP., 385 Fifth Avenue, New York, N. Y.

DISCOVERIES IN BEAUTY

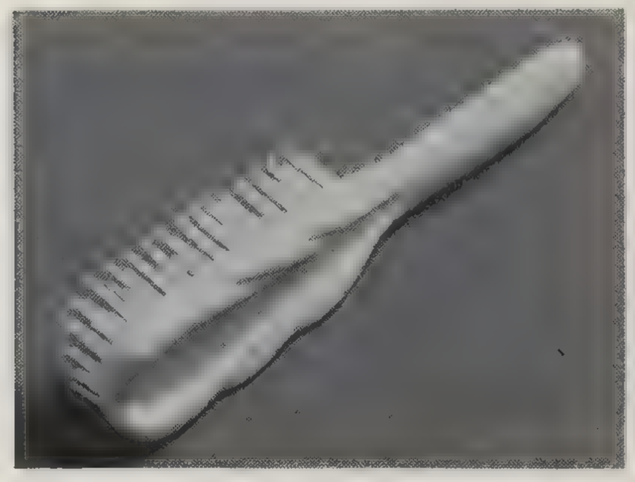


A coiffure may be smoothed, set, polished in seconds under the able management of Dusharme Hair Sheen Wave Creme. A gossamer-textured cream with lanolin in its formula, Dusharme lends softness to brittle hair, makes it more pliable. Applied post shampoo, baby-fine hair assumes fuller texture and body without stickiness. Saks Fifth.



MIEHLMANN

Roughened complexions bloom again when the nascent oxygen in Gourielli's Estrolar Cream is released on the skin. These ozonides encourage the outer skin to slough off the dead cells that cause flakiness, coarsened texture. Added to this formula is a hard-working measure of estrogenic hormones that help stimulate below-surface cells in their moisture-retaining activities, thereby making the skin firmer and fresher than it is—or, perhaps, ever was. Gourielli Salon, 16 East 55 St.



A tangled problem? Whether the snarls are in your hair, or your impatient child's, the wide-spaced plastic bristles of Owens Wonder Brush work like a comb in smoothing them quickly, with nary a wince. Light in weight and unbreakable, it's impervious to waving solutions, tonics. Arnold Constable.



This is the season for busy hands—in the garden, in the house. The season, too, when hands may become reddened and rough—but this can be prevented before it happens. The new Trushay Hand Cream, or the smooth flowing Trushay Lotion, applied before chores are begun, protects hands *while* they're busy.


Wedgwood blue
Sky-color of a perfect day—
in a cotton cord that shows
the news from every angle.
Ours alone. Sizes 8 to 16, 39.95
Budget Town Shop, Second Floor
Lord & Taylor, New York. Also
Manhasset, Westchester,
Millburn, West Hartford
Hall
Lord & Taylor

JEWELLED FAKE BOUVARDIA . . .
BLOSSOM GAILY AT SPRING'S PRETTIEST THROATS
IN WHITE OR WEDGEWOOD BLUE



"Flower Mode of the Month"*

*Flower Modes Ltd. 17 EAST 37th ST NEW YORK 16

Each with its own pin . . . about $2.00 . . . at LORD & TAYLOR, *New York;* MARSHALL FIELD, *Chicago;* A. HARRIS, *Dallas;* BULLOCKS, *Los Angeles, and other fine stores.*



Highly polished imported beads in the truly enchanting color of queens.
Important this Spring . . . and always.

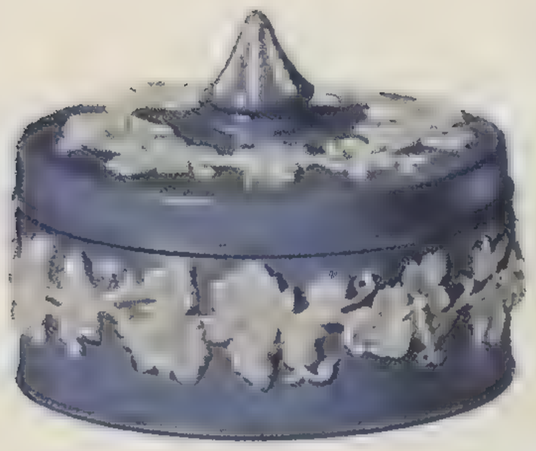
NECKLACE	2.00*
BRACELET	2.00*
EARRINGS	2.00*

*PLUS TAX

SO FLATTERING...
SO PROVOCATIVE...
HEAVENLY
WEDGWOOD BLUE

THE DELICATE SPRING ACCENT IN
Dalsheim
JEWELRY

at fine stores everywhere, or write:
DALSHEIM ACCESSORIES, INC.
389 Fifth Avenue, New York, N.Y.



WEDGWOOD

Beauty that Endures

Just as each Spring seems a lovely new discovery . . . so this most beloved Wedgwood ware gives, over and over again, the ever-fresh thrill of knowing beauty. The hand-embossed Grapevine table service—and its exquisite companion pieces—are a tribute to the taste of their possessor.



WEDGWOOD . . .
Interpreted in Fragrance
by Dorothy Gray

HAND-EMBOSSED

GRAPEVINE QUEEN'S WARE

Round Bonbon Box . . . $12.00
Cigarette Jar . . . $11.00
Ashtray . . . $2.50
Cigarette Box (oblong) . . . $6.50
Edme Vase . . . $7.00

Dinner plate . . . $4.00
Tea cup and saucer . . . $4.50

Five-piece place setting, including dinner and salad or dessert plate, bread and butter plate, cup and saucer (cc/Lav 2243) . . . $13.50 open stock. Write for folder V for additional illustrations.

WEDGWOOD *A Living Tradition*

JOSIAH WEDGWOOD & SONS, INC., 24 EAST 54TH ST., NEW YORK 22, N.Y. MADE AT BARLASTON, ENGLAND

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 164.

JERRY PARNIS

Jerry Parnis does the most exciting cocktail dresses with jacket in "Pin-Pat," the wonderful new Knickerbocker Textile educated cotton, woven to behave like a dream dancing... bodice is sheer white, bare and glittery... about sixty dollars... at fine stores.

Jerry Parnis, Inc., 530 Seventh Avenue, New York 18, New York



Avedon photograph—hat by John Frederics

it's smart... it's educated cotton by

KNICKERBOCKER TEXTILE CORP.
1407 BROADWAY NEW YORK 18, N. Y.



Pink Perfection

When a perfectionist blends a lost bit of the rainbow with imagination and charm, the result is Pink Perfection...never before seen on lips or fingertips! Wear Duet Lipstick in exotic Pink Perfection combined with Pink Perfection Plus — a deeper hue.

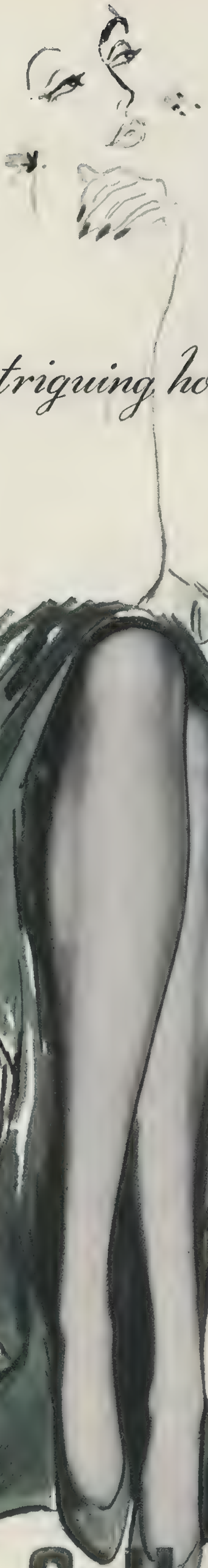
Wear Pink Perfection Cream Rouge and Nail Lacquer. Basic Sheen Foundation, two shades of Illusion Powder and *new* Pearly Green or Pearly Blue Eye Shado completes the perfect Pink Perfection make-up.

Elizabeth Arden

NEW YORK • PARIS • LONDON

"Pretty Plot," most intriguing hosiery shade of the season...

FINAL TOUCH OF
FITTING PERFECTION





BREV
(purple edge)
for slender
or small legs.
Sizes 8 to 10½

MODITE
(green edge)
for average
size legs.
Sizes 8½ to 11

DUCHESS
(red edge)
for tall,
larger legs.
Sizes 9½ to 11½

CLASSIC (plain edge) for largest legs. Sizes 9½ to 11½

BELLE-SHARMEER

© 1953 Wayne Knitting Mills

LEG-SIZE STOCKINGS FOR LEG-WISE WOMEN



The dream of a bra: Maidenform's new Etude* Strapless in fine white broadcloth ... at 3.50.

There is a Maidenform for every type of figure.*

PHOTO: RAWLINGS COSTUME: EDWARD CARROLL TIARA: BEN-HUR JEWELRY: MARVELLA *REG. U. S. PAT. OFF. ©1953, MAIDEN FORM BRASSIERE CO., INC.



THE ADMIRATION

The touch of fashion is the

Touch of White



THE VOGUE



Choose it in the shoes that make you look so pretty, feel so sure of yourself

Red Cross Shoes

FEATURED IN CANADA AS GOLD CROSS SHOES



THE ARCADIA

America's unchallenged shoe value

$8.95 to $12.95

This product has no connection whatever with The American National Red Cross

The United States Shoe Corporation, Cincinnati 7, Ohio. These shoes are manufactured and distributed as Gold Cross Shoes in Canada by B & L Shoe, Ltd., in England by Somervell Bros., Ltd., in Australia by "Gold Cross Shoes" (Aust.), Pty. Ltd., in South Africa by Eddels (S. A.), Ltd., in New Zealand by Duckworth, Turner and Co., Ltd.

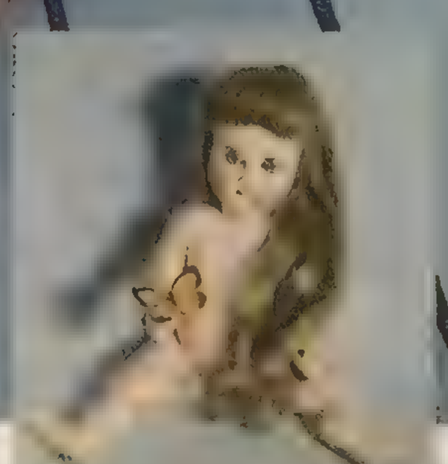
Carter's

Sleep under our Lilacs

14-KARAT
NYLON TRICOT...
DRESS-LENGTH
OR LONG...

Pick them
to sleep under...
to breakfast in...
to fold into
your travel
plans.

Nylon
blooms freshly
...with so
little care.



Yes.. made by the makers of
Carter's famous baby clothes

LIVE IN LILACS. Carter's give you a bouquet of styles. Above, Dress-length peignoir. Sizes 32-40, $14.95. Dress-length gown, 32-38, $9.95. Not shown — Long gown, $12.95. Pajama, $14.95. Petti-skirt, $7.95. Pantie, $3. Lilac pinks and tendril green or lilac blues and mauve. In fine shops. For nearest store, write The William Carter Co., Needham Heights, Mass.

Shaggy fabrics

loom important…loomed in

Celanese® *acetate, the beauty fiber*

Oleg Cassini's captivating little suit is Celanese* acetate and rayon—and totally unlike any fabric you have ever known. It looks shaggy, yet it feels *soft*—owing much of this rich subtle quality to the "beauty fiber" which Julius Werk so ably uses in the blend. In red or navy with striped halter blouse—sizes 10-16—it is about $125 at Saks Fifth Avenue, all stores; L. S. Ayres, Indianapolis; Lockharts, St. Louis, and Neiman-Marcus, Dallas. For other stores, see Buying Guide. Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

Nelly de Grab



Nelly de Grab creates
'SUMMER FLOWERS ON THE MEADOW'—
hand sews them on striking,
hand-painted backgrounds.
Left: Field flowers, frivolously scattered
over gleaming white cotton faille . . .
about $30; the matching blouse, a
simply beautiful complement . . . about $8.
Right: Sun flowers after dark . . .
glistening ebon patent on midnight black
pique a'gleam with sequins . . . about $35;
the pussy willow soft, knit top . . .
very white, very beautiful . . .
85% angora 15% nylon . . . about $13.
Prices slightly higher west of the Rockies.

Photograph by William Ward

LORD & TAYLOR, NEW YORK; NEIMAN-MARCUS, DALLAS; MARSHALL FIELD, CHICAGO; I. MAGNIN & CO., CALIFORNIA, SEATTLE

Jewels in Nylon

by **Munsingwear**®



***M**unsingwear adorns you in regal splendour with a majestic "Coronation" gown luxury-knit of nylon tricot. Rich nylon embroidered sheer, lined with nylon tricot, details the bodice. At the midriff, gently gathered folds are beautifully shaped by rows of elastic at the back. Made to flatter your queenly grace. In green, periwinkle and rose. $12.95*



PRECISION-FIT HOSIERY • LINGERIE • FOUNDETTES

Write Munsingwear, Inc., Minneapolis, Minn., for the stores nearest you.



the first name in linen

MOYGASHEL*

the last word in quality

California's distinguished designer PAT PREMO does a charming summer party ensemble cut from Moygashel's* imported lappet woven linen — pale gray embroidery on white and bound with pale gray linen. Moygashel* is 100% pure, pure linen processed with a superior crease-resistance and color fastness that renders it the very finest linen that money can buy. All famous designers know the important part a linen plays with the new emphasis on fabric, texture and color . . . and this is precisely why Moygashel* Linen is everlastingly their first choice. At I. Magnin's Seattle and California stores, $65.

HAMILTON ADAMS IMPORTS, LTD., 10 East 39th Street, New York 16, N. Y. *Reg. U.S. Pat. Off.

look like a page out of Vogue...



Sweater dresses with a sprinkle of stardust! Color-mated costumes done with that Lampl flair... jewels lighting the soft cotton dresses, the dyed-to-match nylon sweaters. Washable, and wonderfully compatible with summer weather, from sun-up to starry night. Sizes 10 to 18. About $18.

For stores featuring these smart fashions, write Lampl, Dept. V-4, Cleveland 14, O. N.Y. Showroom: 1410 B'way.

Lampl

Who hath not proved

how feebly words essay

To fix one spark of

beauty's heavenly ray?

Who does not feel...

The might, the majesty of loveliness?

BYRON

YARDLEY

a language of loveliness

Fragrances
Aids to Beauty
Bath Luxuries

Vegetables needn't be dull

BY SOPHIE KERR

RECIPES BY JUNE PLATT

from their soon-to-be-published book, "The Best I Ever Ate"

THERE comes a time in the life of every traveller in far-off lands when he looks dourly at all the tempting native dishes, pushes away the sweets and the sauces, and thinks: "The first thing I eat when I get home will be a great big plain baked potato."

Well, maybe he does and maybe he doesn't, because when he is home again he may have forgotten all about the baked potatoes and that is a pity, for truly there is nothing in the culinary world which is much better than a baked potato when it is the right kind of potato and has had the right kind of baking. It should, of course, first be washed and brushed to that state of cleanliness which is next to godliness. Then its outside should be lightly rubbed in grease of some kind, maybe butter, maybe oil or vegetable shortening, maybe a brush with the interior of a bacon rind. The oven shouldn't be too hot, and it should be baked through and through until every bit of it inside is a sweet mealy dry goodness. After that, while it is still burning hot, it should be gently broken open and a generous dollop of butter and some salt and pepper applied. Or, salt alone, if you're off fats. Or, if you're still eating fats but don't care for butter, add a great big spoonful of cream. or cream mixed with cream cheese. In any case, it is fine eating and the outside is apt to be the tastiest of all.

Now it is a very much heard of complaint that "vegetables are dull." Too often this is true. The limp stringbean, the bullet-hard pea, the flabby carrots, the watery turnip, the tasteless beets, the over-cooked sweet corn. the tomato apparently stuffed with dog biscuit, the spinach that seems flavoured with beetles, the coarse strong broccoli—I could go on and on and you would recognize them all.

When I hear mothers saying. "I can't get little Jane and little Tommy to eat their vegetables," I wonder what sort of mess the poor children are being offered.

All vegetables can be cooked so that they will be tasty, even vegetable marrow, though there are many who will dispute this last statement with violence. Some vegetables naturally have more flavour than others, and these are good by themselves; but the odd ones or those lacking flavour only need to be blended. sauced, jazzed up to be palatable even to the critics. When I was a child, I hated stewed tomatoes stiffened with bread crumbs and liberally sugared, which was the way my father preferred them and therefore the way we most often had them. But when I found that I might eat tomatoes Provençal, or plain fried tomatoes, or tomatoes pushed about in the frying pan with rich cream, or tomatoes gently baked in chicken stock with rice —well, my idea of tomatoes changed at once. And spinach *en branche* cooked in cream is so wonderful that anyone eating it might forget all he has suffered from the watery, sandy, dead-flavoured spinach too often served. Fresh sweet corn that has leaped from the field to the boiling pot to the table is no more like tired old corn that has been hours coming to market and hours more coming to the cook who has boiled it mercilessly, than cheese is to chalk. And think of sweet corn pudding, and sweet corn fritters judiciously prepared if you can't get field-fresh corn and therefore must forego the sublime sensation of gnawing it off the cob!

Some people shudder at the mere mention of a parsnip, but if they could have them parboiled, sliced, and lightly sautéed in bacon fat, they might change their ideas. And for those who look stonily at the humble carrot, I would recommend it boiled whole, skinned, the boiling liquid reduced somewhat, with butter and a touch of garlic added and poured over the skinned yellow lengths; and all as hot as Hades and licking good. As for red cabbage cooked with apples, or plain young green cabbage quickly boiled, drained, and chopped, seasoned with salt, pepper, and a little grated nutmeg and given a few last minutes of cooking with a good piece of butter and half a cup of meat stock —well—these are excellent to anyone however ordinarily scornful of cabbage.

If we are going to eat vegetables—and most of us are—we ought to see what can be done to bring out the best in them, because vegetables in this respect are much like human beings—we must seek their best if we wish to enjoy them.

BOILED ARTICHOKES WITH SAUCE HOLLANDAISE

(for 6—8)

Wash 8 fine artichokes. Cut off split or discoloured outer leaves, cut off the stem ½ inch below base of leaves. With scissors, cut off the sharp pointed end of each leaf. Have ready a big pot containing plenty of boiling water seasoned with 1 tablespoonful of salt, the juice of 1 lemon, and 2 tablespoonfuls of olive oil. Drop the artichokes into the boiling water and cook, uncovered, for 25-40 minutes, depending on size of artichokes. To test, pull off one leaf and if it comes off easily, it is done. Drain well and serve hot with Sauce Hollandaise (as follows):

SAUCE HOLLANDAISE

(for 6—8)

Squeeze and strain the juice of half a lemon. Put 4 tablespoonfuls of vinegar in top part of enamel double boiler with a big pinch of salt and about ⅛

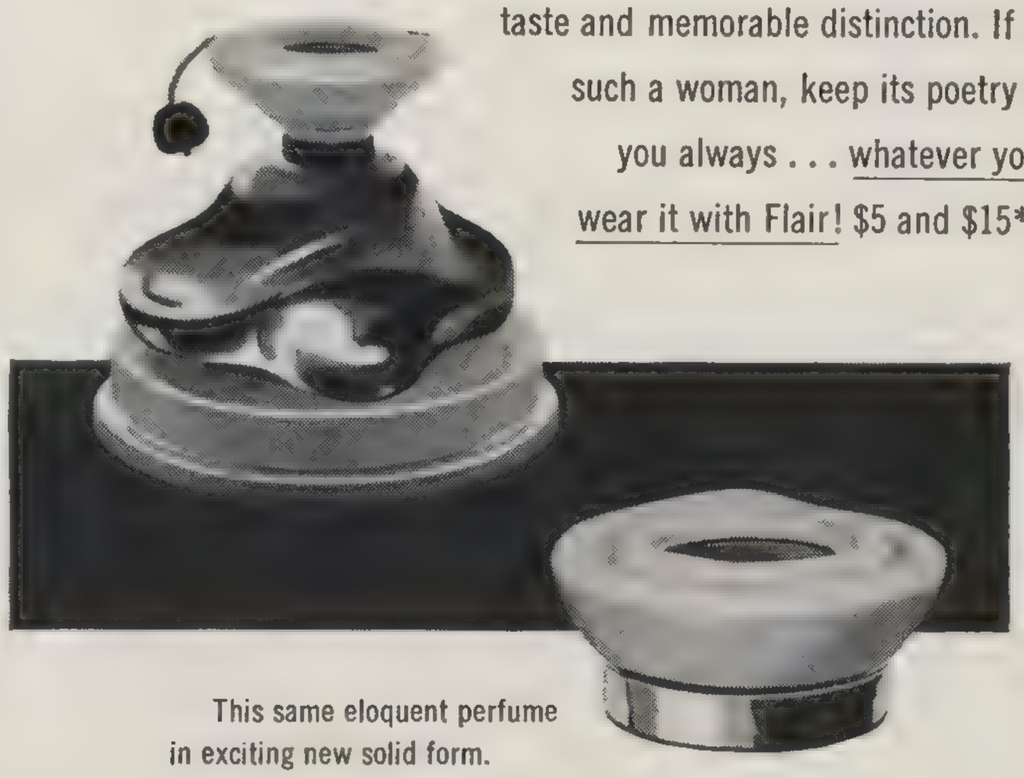
(Continued on page 165)



YARDLEY

a language of loveliness

Express your loveliness with Flair,
Yardley's radiant new perfume. Flair was
created—and named—for women of flawless
taste and memorable distinction. If you are
such a woman, keep its poetry with
you always . . . whatever you wear,
wear it with Flair! $5 and $15*



This same eloquent perfume
in exciting new solid form.
Full-strength, exceptionally long-lasting,
travel-and-purse perfect! Flair Perfume
Patty, $2*. Flair also comes in these
wonderful forms: Flairessence,
Flair Bath Oil, Flair Dusting Powder.
*all prices plus tax

Let **FLAIR**'s fragrance speak for you!



Fashion
Loves
Lingerie
made
with

Lastex
Reg. U. S. Pat. Off

the miracle yarn that
makes things fit.

UNITED STATES RUBBER COMPANY • Rockefeller Center • New York



MAKE THE FLATTERY TEST! That's why smart women everywhere *insist* on *original Picturesque Picture-Frame Heel Stockings.*

In luxury sheer nylon, of course. Wear a pair today!

With self-color heel $1.65. With Black, Brown or Navy heel and seam $1.95.

Stocking fashions come first from Sanson — Also makers of Regular Heel, Pleated and Designer Stockings

*Reg.

SANSON HOSIERY MILLS, INC.
Sales Office, Empire State Bldg., New York 1, N. Y.

Ayer Magic makes the difference.



You can see how beautifully Ayer Magic has erased the lines and shadows that her regular make-up could not conceal. For Ayer Magic is that remarkable highlight cream so many women now use to lighten those areas where age shows first — particularly under the eyes, around the mouth, nose, at the temples. This quick, easy step in your make-up takes only seconds to apply . . . makes all the lovely difference in youthful radiance and sparkle. And Ayer Magic is most beautifully effective when used with related Ayer make-up preparations which have a unique affinity for each other. Together, they give you a shadow-free make-up and cast a lovely new light on your beauty.

Ayer Magic, 2.50 plus tax.



with shadows

HARRIET HUBBARD Ayer

Lever House, Park Avenue, New York



with Ayer Magic

JUNIOR HOUSE

creates "ruffles . . . ruffles . . . ruffles"



Silky Sanforized broadcloth,
Black with Poppy red rose,
Poppy red with Black rose.
Washable. Sizes 9 to 15.
About $25.

At better stores everywhere or write JUNIOR HOUSE, INC., MILWAUKEE, WISCONSIN or 1441 BROADWAY, N. Y. C.



Easter—time for pretty legs!

ALBA NYLONS in

10 Fitted Lengths

One's just right for you . . . from 28" to 37" . . . for still more wear and flattery in Alba's beautiful Multi-Twist nylons.

Someone is looking at your legs

ALBA

ALBA STOCKINGS, A PRODUCT OF PILOT FULL FASHION MILLS, VALDESE, N. C



AT LORD & TAYLOR, NEW YORK; JULIUS GARFINCKEL, WASH., D. C.; MARSHALL FIELD, CHICAGO, ILL.
JOSEPH GUTTMAN & BROS., INC., BONNIE CASHIN DEPARTMENT, 1407 BROADWAY, NEW YORK 18, N. Y.



Townley Frocks,
550 Seventh Avenue, New York

HAT SALLY VICTOR

Claire McCardell

COTTON:
Fuller's rose-sprigged lawn

MOOD:
summer house sentiment

DETAIL:
black lace punctuation. About $55



imperishable
as a memory...
tiny nosegays
of pink and blue
Swiss yarn
pressed between
folds of misty
nylon net

negligee 19.95 gown 12.95 — blush, black
jacket 10.95 — blush
slip 8.95 pantie 2.95 — blush, white

Kickernick

PANTIES • SLIPS • GOWNS • PAJAMAS • NEGLIGEES • KICKERNICK INC. • MINNEAPOLIS

COMING IN APRIL 15 VOGUE

THIS ISSUE
ON YOUR
NEWSSTAND
APRIL 14TH

THE 6 NEW SUMMER LOOKS
for an 18-hour day

NEW FASHION: The Summer Coat

A BRAND NEW HAT FASHION

HANDBOOK OF DIETS
—to decide on—
—to keep to—
—to be grateful for—
when you shop for summer fashions

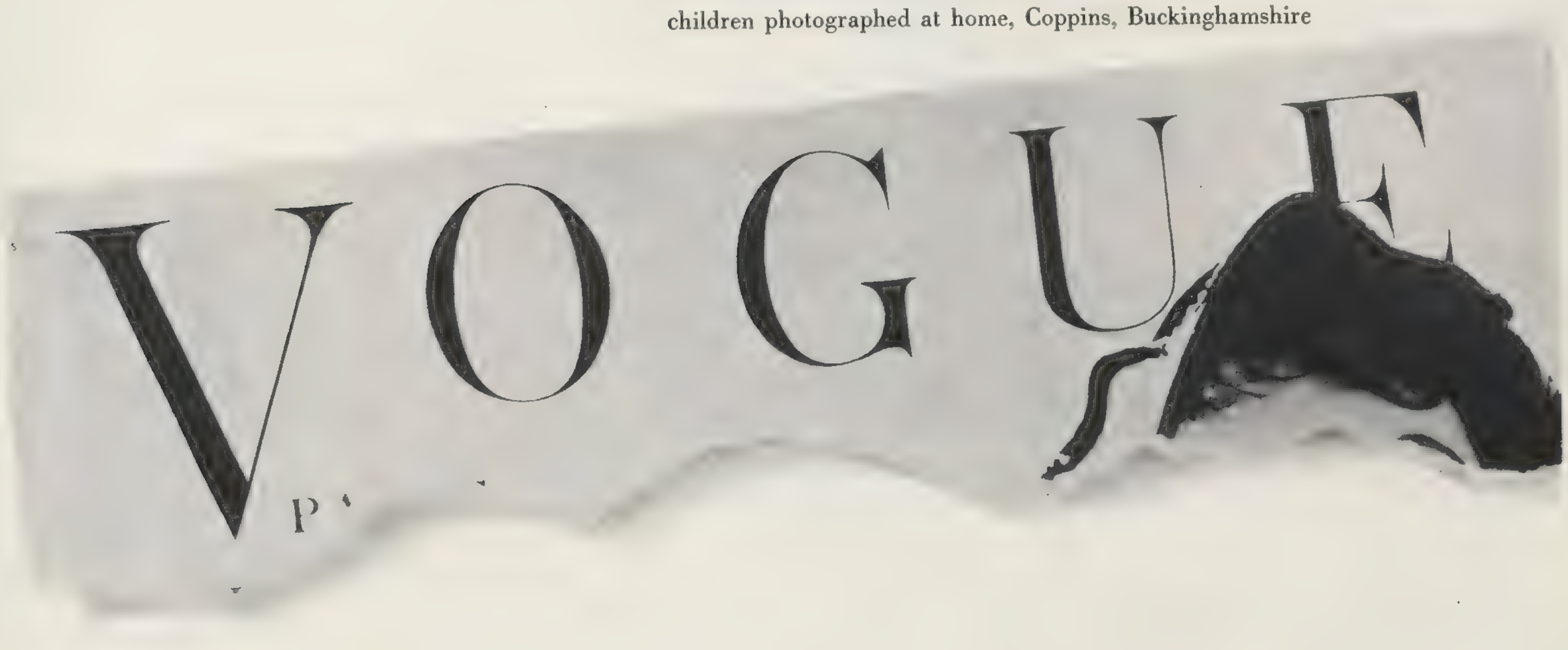
THE VALENTINA IDEA

1953 version of
THE SILK SHIRT DRESS

Beachcomb all summer in a
wonderful seven-piece Beach Wardrobe
$50.65 complete!

AND THESE FEATURES

- Red Brick Stable into White French Farmhouse
- Sunday on the Seine—serene views of the famous river by Penn
- People are talking about
- A Royal Family Scrapbook—the Duchess of Kent and her children photographed at home, Coppins, Buckinghamshire







Not a shadow of a doubt with Kotex

Absorbency that doesn't fail — Kotex gives you the trustworthy kind of protection you *need.* And you get trustworthy *softness,* too, for Kotex is made to stay soft while wearing.

Holds its shape — without twisting, roping or pulling. That's why this napkin retains its fit and comfort for hours.

No revealing outlines — because only Kotex of all leading brands has flat, pressed ends. Another important reason why Kotex is America's first choice in napkins. Select the absorbency best for you: so *very personally yours.*



Super Kotex in the Brown Box

Junior Kotex in the Green Box

Regular Kotex in the Blue Box

Not a shadow of a doubt — both Mother and Daughter take prettily to fresh summer pink and white checked cotton, gayly sprigged with embroidered figures. Mama by *Beaumart,* about $15; wee miss edition by *Sunny Lee,* about $8. At leading stores.

More women choose Kotex than all other sanitary napkins*

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How to be a Blonde!

Helena Rubinstein's new Hair Cosmetics
give you the beautiful born-blonde look



If you're a blonde—or want to be — here are the new Helena Rubinstein Hair Cosmetics guaranteed to make you the fair-haired girl in his life!

1. New BLONDE BEAUTY is the first new home hair lightener that *both* lightens and colors in one simple application. If you want to be a strawberry blonde use the Golden Blonde shade. If you long to be a silver-tone blonde use the Ash Blonde shade. 2.00.

2. COLOR-TINT RINSES are Helena Rubinstein's exclusive new way to add special tints to naturally blonde hair or to blonde-tint drab hair. They brush in, wash out. In such exciting colors as Palomino, Corn Silk, Blonde Venus or Pink Fire. 1.00.

3. BLONDE-TONE SHAMPOO has been created by Helena Rubinstein to add sparkling golden blonde color while it washes every shining strand. The first shampoo specially created not to darken blonde hair. Also in SILVER-TONE for ash blonde. 1.25.

Ask about *all* Helena Rubinstein's special hair cosmetics for blondes.

All prices plus tax

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The Chesterfield...
boldly beautiful in textured rayon...
pinpointed with collar and buttons
of velveteen. Zelan treated
for Spring's quick-change weather.
Creamed white or blush pink
with black velveteen, powder blue
or navy with navy velveteen.
Brief and regular sizes 8 to 18.
Tall sizes 12 to 18. $29.95
with matching velveteen beret.

Sherbrooke
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An advance of twenty years in girdle design



slims you by noticeable inches

more comfort and freedom than you've ever known

continuous control all around

. . . not just here and there

it solves problem of fit-in-motion

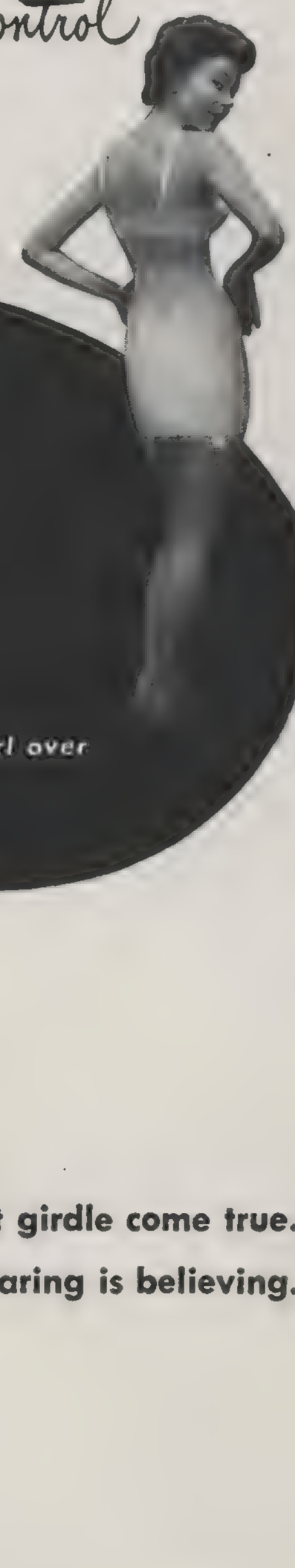
will never shift or ride . . . always stays with your figure

not a single bone yet **treo-coil** never lets it curl over

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* U.S. Patent 2585262

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Ask for it in girdle or panty. Wearing is believing.

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF VOGUE WHEN WRITING THESE HOTELS FOR INFORMATION OR RESERVATIONS

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GRANBY

Shadow Mountain Ranch. Outstanding Ranch, informally, but carefully operated for families. Modern guest cabins, 30 guests. May-Oct.

GEORGIA

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King & Prince Hotel. Year 'round resort. E. P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

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GREENVILLE JUNCTION

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Poland Spring House—Mansion House

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Although New York is one of the youngest of the great cities, its personality is full-blown and many-sided, and it offers its visitors from morning until night an extraordinary range of activities. As the home of the United Nations it is the possessor of a showplace of world importance, and it holds within its five boroughs enough kinds of entertainment to keep a perpetual Mardi Gras going.

New York is a city for walkers, with the most popular walk of all being the Easter Parade. It is a city for music lovers with its tightly packed schedule of operas and concerts. It is a city for art lovers with its numerous galleries and museums; for theater lovers, night owls, epicures, lovers of humanity and the New York Giants. New York is a city for everybody!

MAINE

YORK HARBOR

The Marshall House—The Emerson. Outstanding hotels of the New England Coast. Bathing, tennis, golf, dancing, entertainment and superb food.

MASSACHUSETTS

ANNISQUAM (GLOUCESTER)

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CHATHAM

Chatham Bars Inn. A 65 acre estate overlooking the ocean. Fine bathing. Private beach, golf, tennis, cocktails. Early June to late September.

EAST NORTHFIELD

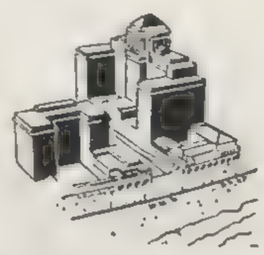
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NEW JERSEY

ATLANTIC CITY



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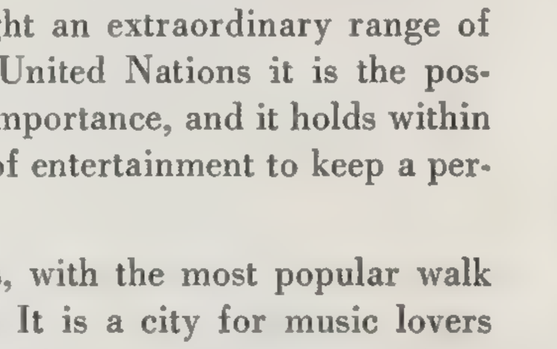
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NEW JERSEY

ATLANTIC CITY



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NEW YORK

NEW YORK CITY

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The Westbury. Madison Ave. at 69th Street, one block from Central Park. Large, airy rooms & suites. Polo Cocktail Lounge and Restaurant.

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EAGLES MERE



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Hotel Hershey and Cottages. One of America's finest. Delightful Living. Open year 'round. Hershey, Pa. Joseph Gassler, Mng. Dir.

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Shawnee Inn. Outstanding for gracious & congenial vacation enjoyment. Superb food & service. Sports, championship golf, children's day school.

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VERMONT

VERGENNES

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VIRGINIA

HOT SPRINGS



The Homestead

With proper respect to the many other fine hotels in America, we're convinced this one is the smoothest of them all. Homestead golf courses rank with any in the country, and it's the same story for tennis, riding, skeet and anything you may want to do. The social scene has been brilliant since your grandfather's time. Write Mr. Fay Ingalls, Pres. or Frank H. Briggs, V. P. & G. M. for details. In N. Y., phone PLaza 8-2490.

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The Aristocrat of Southern resorts. Country and seaside pleasures combine to make this year-round vacation spot truly enjoyable. Two championship golf courses. Riding, tennis, swimming in indoor pool . . . boating . . . fishing . . . excellent service. Guests may enjoy all facilities of the Cavalier Beach and Cabaña Club—Yacht and Country Club—Saddle Club. Sidney Banks, Pres.

VIRGINIA BEACH



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BAHAMAS

NASSAU

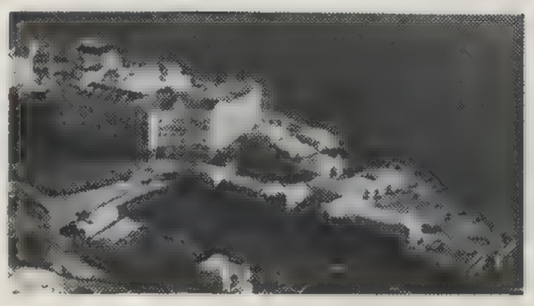


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You can even get away from yourself . . . at the Fort Montagu. Internationally famous cuisine . . . all sports. The Fort Montagu is Nassau's only ocean front hotel, with the largest private beach on the island. Open all year. Reduced Rates after April 15th. G. Walter Fender, V.P. and Gen. Mgr. Reservations through your travel agent or New York Office, 255 West 36th Street.

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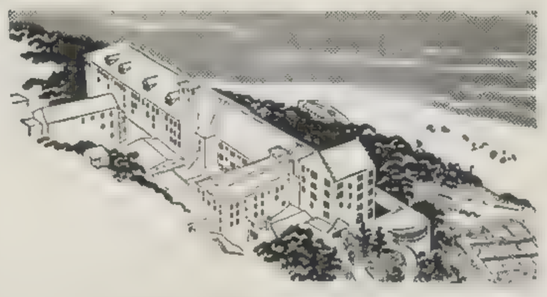
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WARWICK

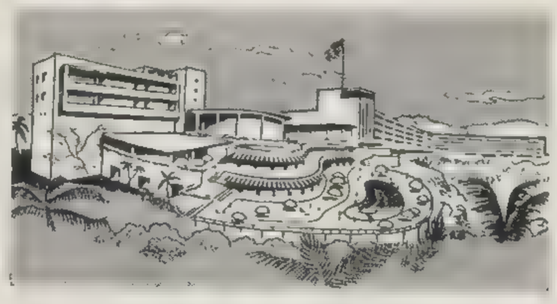


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There's more to enjoy at the Belmont Manor Hotel . . . championship 18-hole golf course at the door, swimming in the Grecian pool or at smart south shore beach, sailing, fishing, tennis, dancing nightly, famous Talbot Brothers twice a week. True Bermuda charm, superb food and excellent service, cottages available. See your travel agent or write Oliver-Kermit, 521 Fifth Ave., N. Y. C., MU 7-6296.

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ST. THOMAS



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ON LAKE MAXINKUCKEE

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VAGABOND RANCH

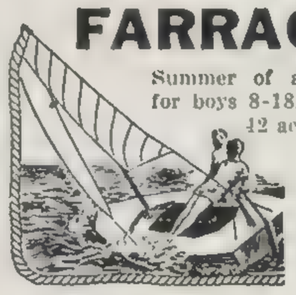
Granby, Colo. Boys 11-17. A boy's dream of a summer. Riding, pack trips, trout fishing, square dancing, rodeos, ranch work. Camping trips. Yellowstone, Grand Canyon. 7th season. Station wagons to ranch & back. MR. & MRS. C. H. PAVEK, WASHINGTON, CONN.

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FARRAGUT NAVAL CAMPS
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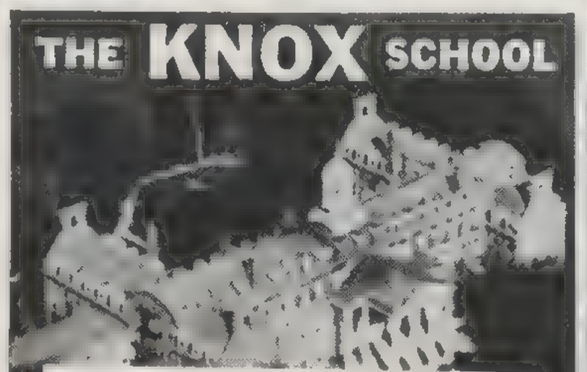
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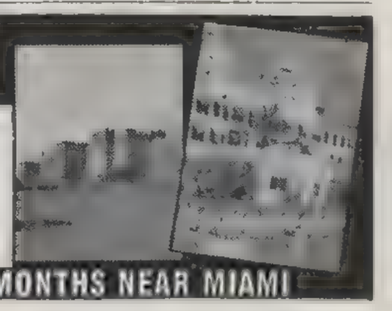
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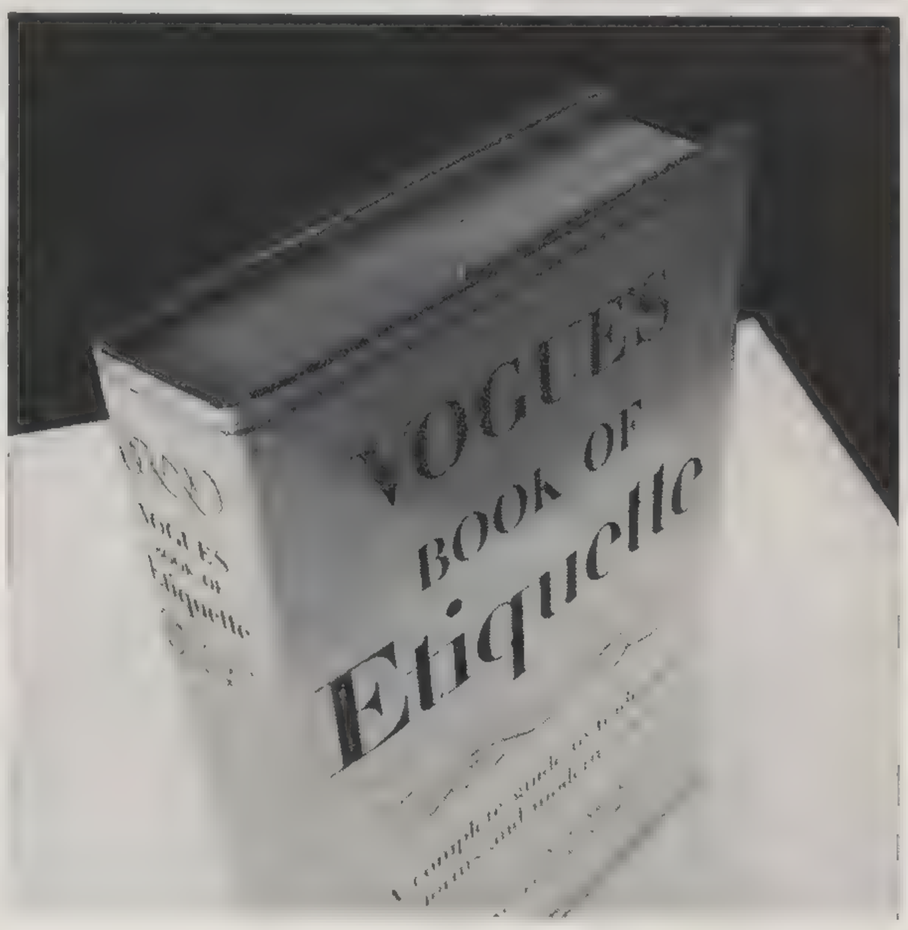


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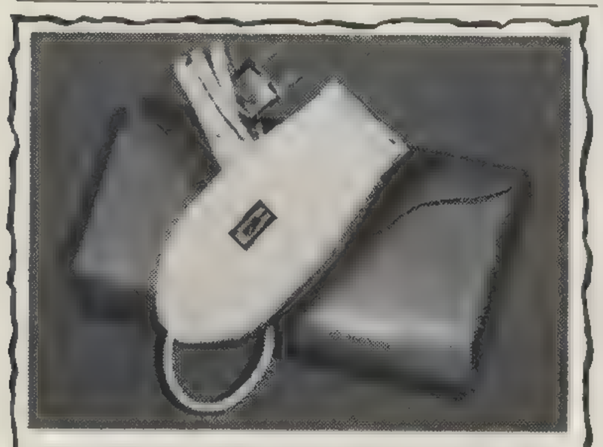
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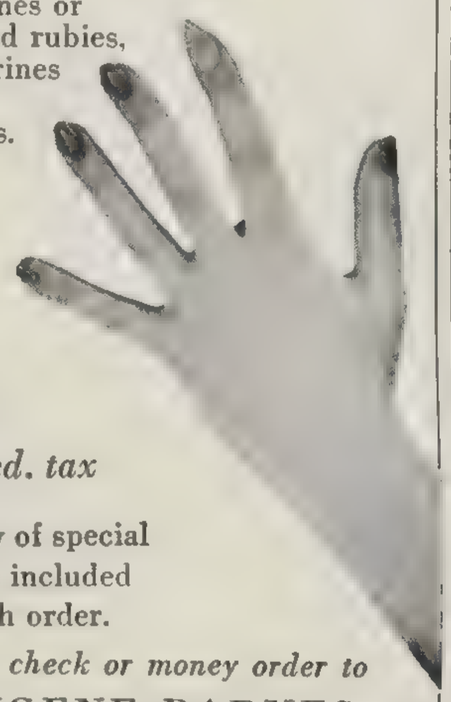
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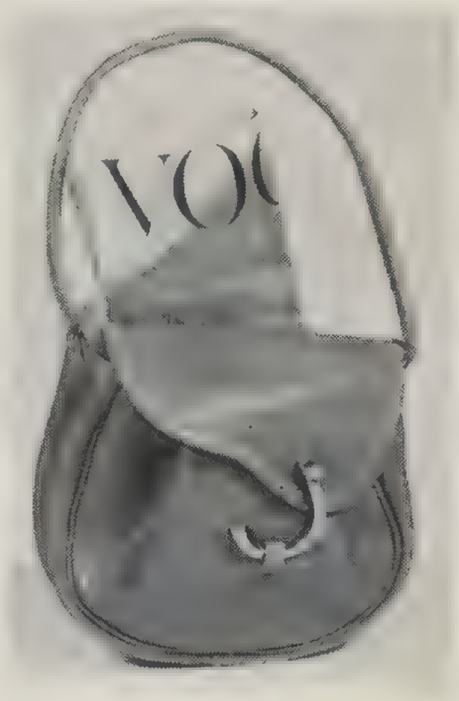


1



1. Lucky for you if you have a long narrow foot—this shoe was designed for the hard-to-fit. In black, brown, navy-blue, or red calfskin; or white suède with brown lacing and heel. Sizes to 12; widths AAAAA to B. $26.95. Shoecraft, 603 Fifth Ave., N. Y.

2



2. Pouch bag with an outside pocket large enough to carry your copy of Vogue. Hand-stitched llama or calfskin with brass hook closing, adjustable shoulder strap. Lined with leather or suède. $24 tax inc. Milton Hefling, 987 Lexington Ave., N. Y.

3



3. A large white canvas bag to carry with spring cottons. This one stitched and tied in colour has removable stiffening to make week-end packing easy. $7.95 plus tax. Helena Rubinstein, 655 Fifth Ave., N. Y.

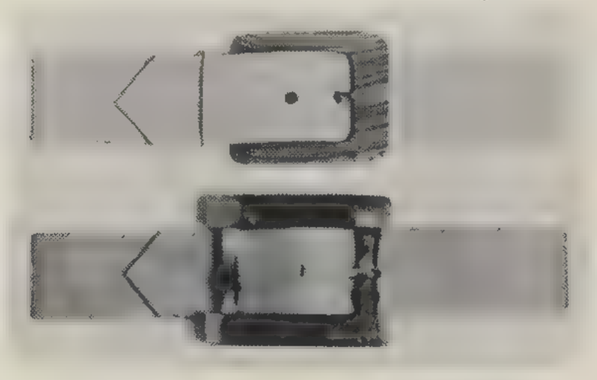
4



4. A soft shell shoe that laces and ties on the toe. ½" pancake heel. Black, navy-blue, or red kidskin by Capezio. $9.95 ppd. French Boot Shop, 541 Main St., New Rochelle, N. Y.

5. Being seen around—waists, belts with an interesting buckle. Uppermost, a zebra wood buckle on a calfskin belt, $12.95; below that, bamboo buckle on a straw belt, $7.50. Both prices plus 25c postage. Marion Wright, 12 E. 53rd St., N. Y.

5



MIEHLMANN

HOUND
...*April groundwork*



6

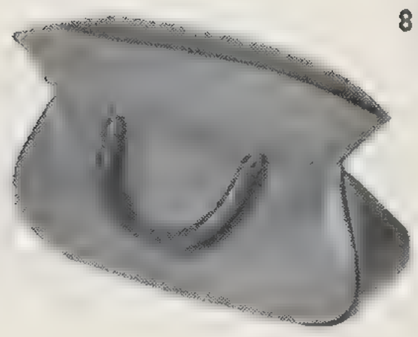


7

6. Smart foot coverage this spring is the shoe with closed toe, open sides and back. Here, with a walking heel in black, blue, brown, red, tan calfskin; black suède. Sizes 4 to 10. $12.95 ppd. John Du Brow, 100 W. 57th St., N. Y.
7. Dyed snakeskin belt with brass buckles and a two-toned twist in front. Here in beige and brown—therefore wearable with each of these smart colours. Also in red and navy blue; black and grey. Order by waist size. $5.75 tax inc. Furcessories, 509 Fifth Ave., N. Y.
8. All secure—when the cuff of this bag is folded down under the mock tortoise-shell handle. Pictured here in soft calfskin



8



($32.50 plus tax), it can also be made in linen ($20.50 plus tax) or your own fabric ($20.50 no tax). They also specialize in making exact copies of bags—a favourite of yours, for example. Artbag Creations, 740 Madison Ave., N. Y.
9. The newest shoe from any angle: front, side, or back. Spanish toe, square throat, flute heel. Here in tan calfskin—polished look preferred this spring. Also in black, red, brown, navy-blue, white calfskin; black patent. Sizes: 4 to 10; widths AAAA to C. $14.95. Barrister, 679 Fifth Ave., N. Y.

9





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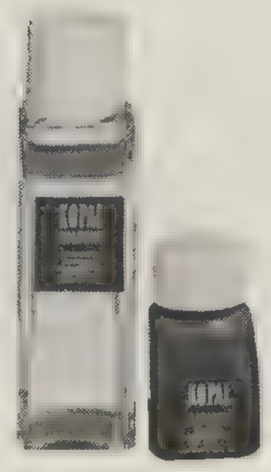
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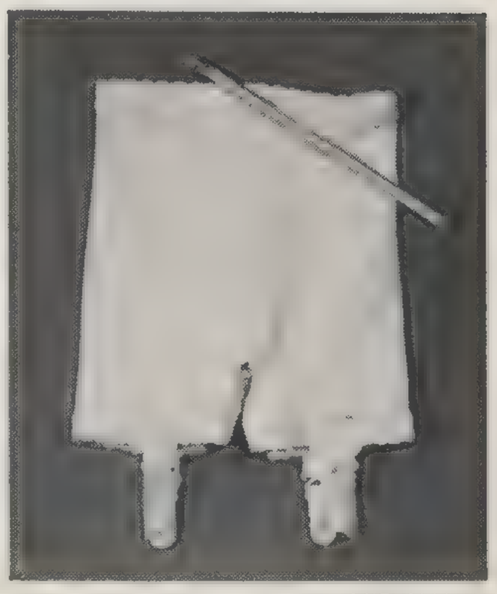
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Above, right: White and bright—enamel for teeth. Apply like nail polish, remove with solvent (included). $3 tax inc., ppd. Frostie Winters, 270 Park Ave., N. Y.
Right: Young figure discipline—nylon elastic mesh pantie girdle. Petite, small, average. $3.95. Blackton, 2 W. 57th St., N. Y.



MIEHLMANN



Left: An illustration for you to clip into your book for future reference, of an address for custom tailoring. No detail is too great for the patient Mr. Fram. Prices begin around $175 and include material. Joseph Fram, 24 E. 55th St., N. Y.

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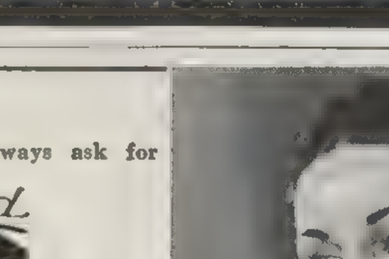
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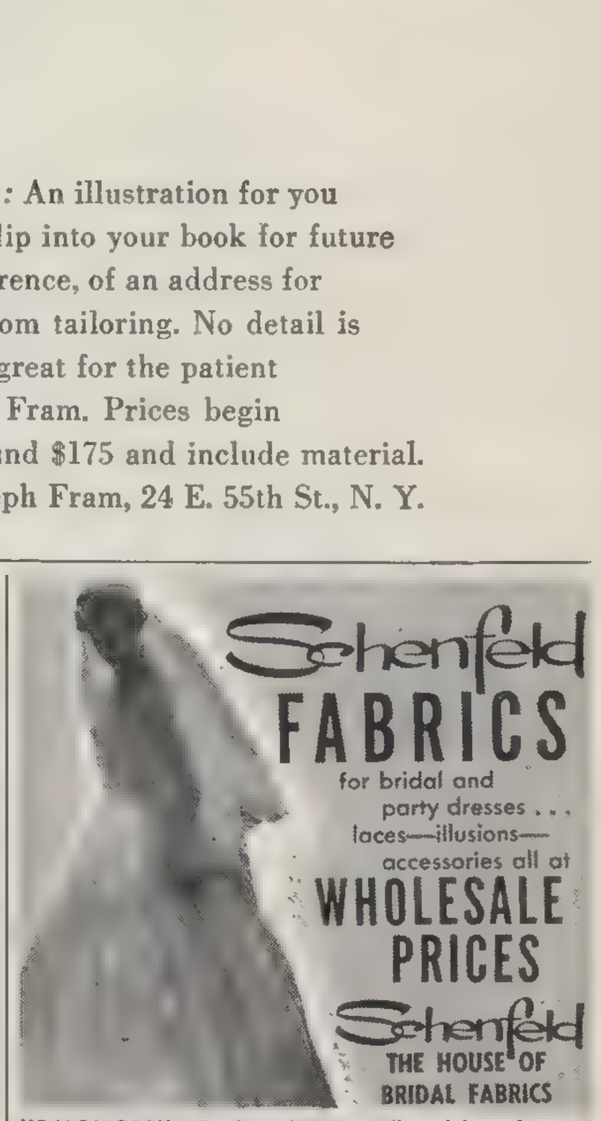
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HOUND

. . . *April groundwork*



Left: Frothy hand-knitted jacket, a smart cover-up for cool spring mornings. Made with a rolled collar, circular yoke; bloused at the waist and sleeves. Any colour, any size. $49.50. Kargere, 714 Fifth Ave., N. Y.



Right: Long-lived short fur: a charming young topping for a short evening dress, winter, summer, or in between. White natural rabbit cape with shaped shoulders. $49.50 tax inc. Harold Rubin, 52 E. 56th St., N. Y.



Left: Hand-made blouse with the finest of fine stitches. Pale-blue organdie edged with Valenciennes lace. One of a collection of custom-order blouses. $75. Organdie strapless bodice also custom-made to provide a good background. $15. Boué Sœurs, 9 E. 54th St., N. Y.

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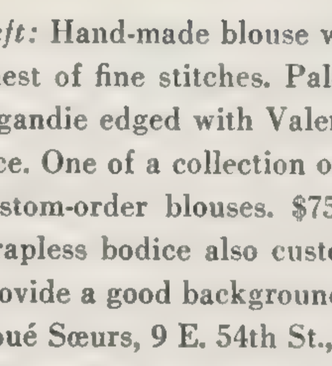
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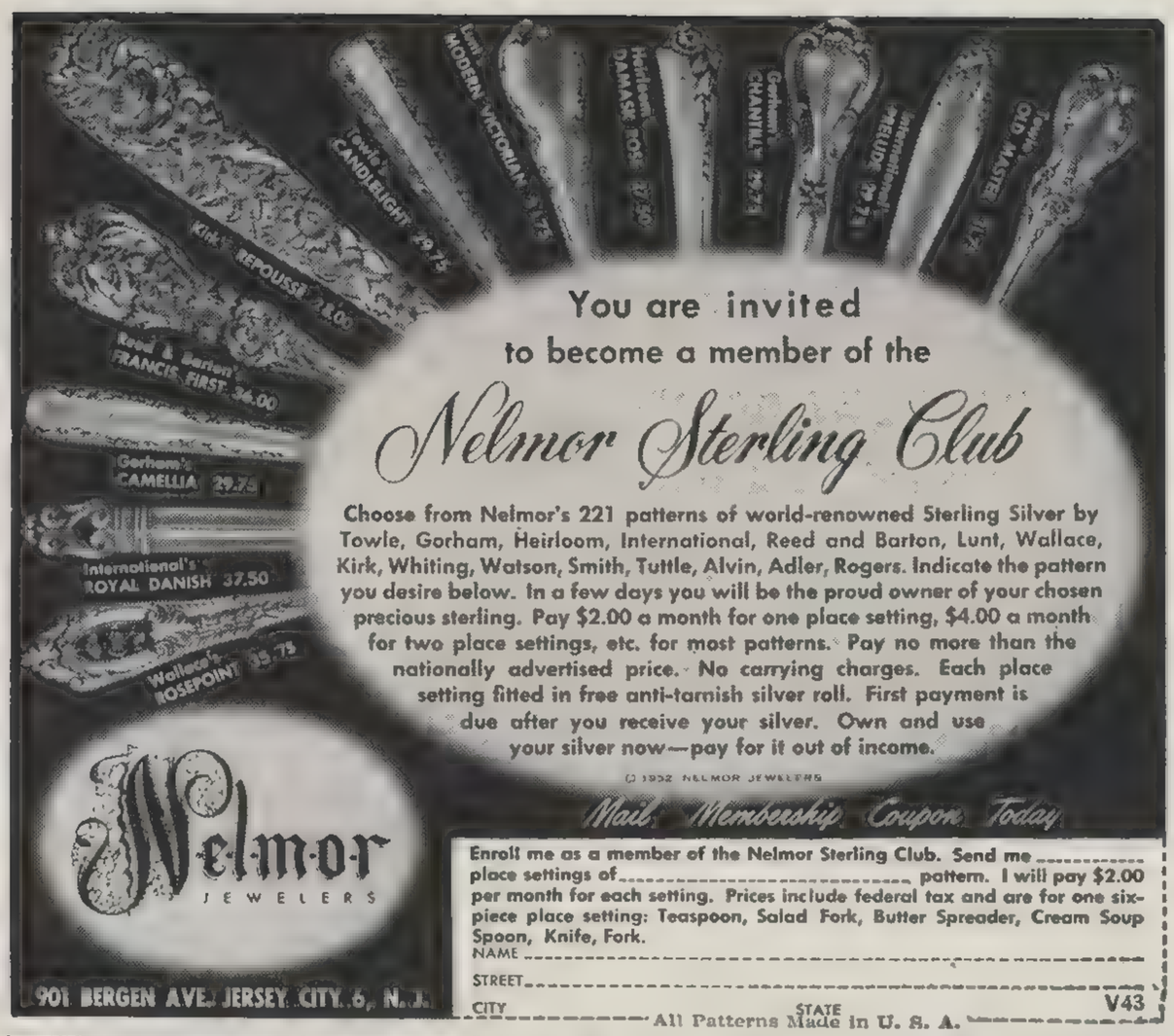
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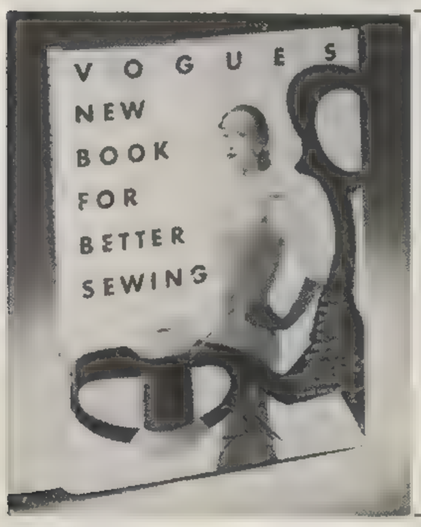
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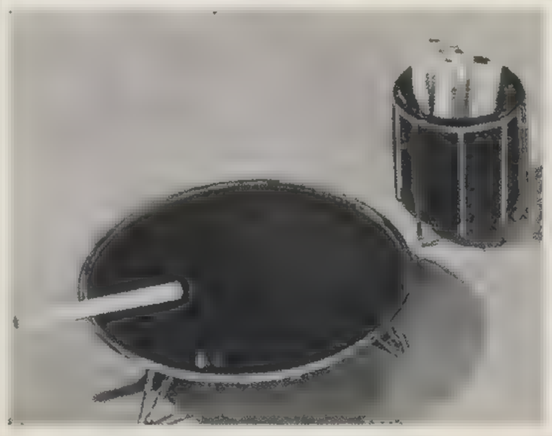
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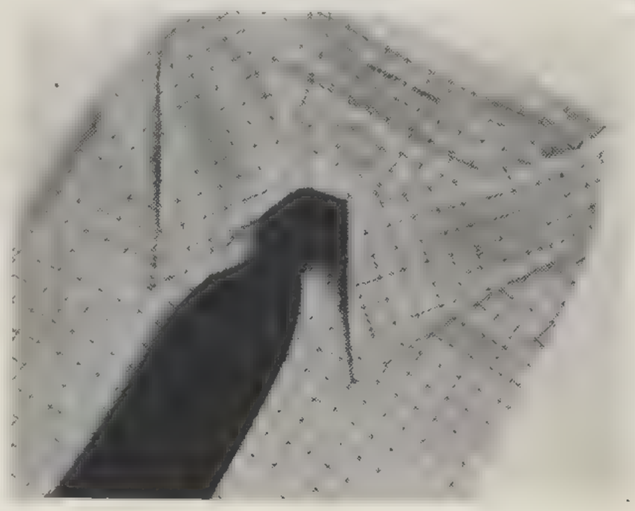
. . . follows the men



Left: Good-looking partner for grey flannels—a black denim sports jacket by Gordon of Philadelphia, of Cone denim. $15. Whitehouse & Hardy, 695 Fifth Ave., N. Y.



Right: Shrink-resistant wool socks from England. Neat checks of brown, grey, navy blue on white; also grey and blue. $1.50. London Shop, 441 Madison Ave., N. Y.



Left: To wear (perhaps, under the denim jacket above), a cotton shirt in blue and black or brown and yellow Tattersall pattern. $7.50. Paul Stuart, 18 E. 45th St., N. Y.



Right: Oxford-cloth ties (good with an Oxford-cloth shirt). Green, blue, pink, white, tan, or fine stripes of white and colour. $1.50. Brooks Brothers, 346 Madison Ave., New York City.



Left: For after tennis, a cable-stitched sweater, white with maroon and blue. From England. Sizes: small, medium, large. $16.50. J. Press, 341 Madison Ave., N. Y.



Right: Strategic shot of colour for flannel suitsor a solid-coloured sports jacket. Madras plaid bow ties (adjustable) with square ends. $1.50. Chipp, Inc., 14 E. 44th St., N. Y.

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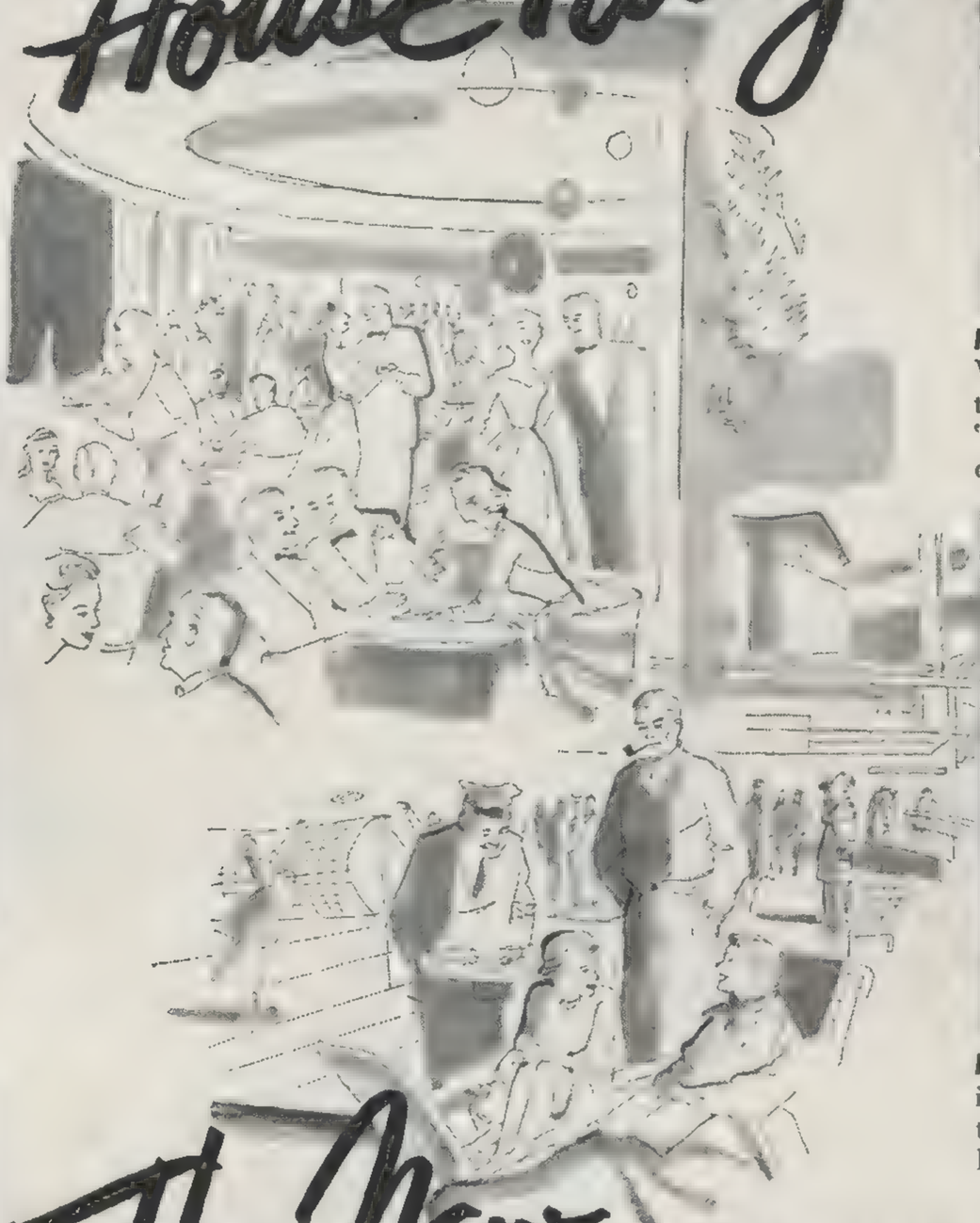
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BLUMENFELD

COVER: Clocked for the busy beauty (this is her issue), the dress that's red, because red is a colour due to cover a good deal of fashion mileage in the months ahead. Dress, in Rodier linen with grosgrain markings: about $70, by Larry Aldrich. Bergdorf Goodman; Hutzler's; Hudson's; I. Magnin. Also at Bergdorf Goodman, the gold-plated Schiaparelli jewellery. The hat, Lilly Daché. The right lip-red with this linen-red: "Okatea Red" lipstick (in a jewelled case) by Lucien Lelong.

APRIL 1, 1953

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HERBERT MATTER

Vogue's eye view of the 1440 minute day

What ever happened to the big dream of history's social planners—More Leisure for More People? It's been jolted into wakefulness by the big thing of our own times: busy-ness. Now leisure means little more than the welcome change from one sort of being busy to another sort; and the desire for idleness seems as queer as a desire to be buried alive. There are very few women who need to be as busy as they choose to be. (Even women with jobs have, on an average, one third of the working year free—in the way of week ends, holidays, and vacations.) Busy-ness is not only a fact, it is an ideal. And it can remain an ideal because it has not produced a drab and exhausted race—but the biggest percentage of hardy and beautiful women history has ever known. Of course there's a secret to this perversity of busy-ness and beauty. And if you haven't guessed it for yourself, you will find many answers in this issue. For instance: cosmetics increase in their allure—and in their ease of application. For instance: clothes are always ready, ready-made for fast plucking—see the early cotton shooting up out of season. Just two for-beauty instances of the industrial era—which has made everything quicker than it was, and so has given us more time than ever was. Time—not for the leisure the social planners planned, but for our own actual heart's desire: busy-ness. This is the era that has bred the most buoyant clock-watchers since Time began.



The Busy Beauties

Time for beauty, no matter what. That's the premise here and on the following pages. Look around, almost anywhere. See lots of beauties. See lots of busy-ness. It's a standard meld of these times. And how about that? we asked ourselves when *we* looked around. It can't take too much out of a crowded day to be pretty, or who would be? So we got specific. How much time for the nightly care of the complexion? How much time for the new evening make-up, brilliant with rouge? How much time for an un-theatrical but enhancing make-up for the light of an everyday kind of day? We can tell you—we stop-watched several new methods of the care and colouring of beauty, and you will find them, beginning here. A matter of a few minutes, a few seconds—who's too busy for that? No problem; no wonder there are so many BBs. *Opposite:* One busy beauty who, having no set pattern of obligations thrust upon her, uses her bedside table each morning as a sort of office (Hours: 9 to 10) and efficiently fills up her engagement book with a routine of duties and pleasures. The bedside table is, also, her beauty workshop: stocked with creams and lotions and capsules.

AVERAGE TIME FOR COMPLEXION CARE:
TWO NIGHT ROUTINES

3 MIN. 40 SEC.

to use a cleanser (fluid or solid) over the face and neck—and *twice* for good measure.
To tissue off thoroughly after each cleaning. To follow with a skin freshener
or astringent. And to stroke on an emollient for all-night care
(this might have the plus of hormones, or oxygen, or moisture, or vitamins).

3 MIN. 35 SEC.

to use a rich cream, and tissue it away. To follow it with a swift
soap-and-water cleansing—and a rinse of starting-tepid, finishing-cool, water.
And then to use your own favourite, night-through emollient (some disappear, you know).
Add another 5 seconds to your timing if you use a special eye cream.

PENN

Opposite page: Another busy beauty, who, in spite of the happy distractions of a husband and baby (and a crowded day spent largely in their behalf) has managed to make up for the evening with a certain allure—and with fashion. The new evening make-up glows with rouge (rouge, which she used to find only an occasional necessity—but which she now uses obviously, and in a new pattern). The rouge is used over the temples and under the brows; and there is a new black shadow over the lids. It takes at least seven, and as many as ten, cosmetics to look this new and beautiful way. And not nearly as long—see below—as you'd think. (She's going to be late for dinner, her husband keeps reminding. But it isn't the dressing time that's responsible. That baby . . .)

AVERAGE TIME FOR EVENING MAKE-UP:
THREE PATTERNS

18 MIN. 45 SEC.

to use a moisture cream as a foundation for a foundation—
the second thick and tinted. To use a liquid rouge
over the cheekbones, to carry the colour up over the temples
and under the eyebrows (as a sort of upper eye-shadow).
To powder, palely but heavily over this. To use the new black eye-shadow.
To pencil darker eyebrows, for shape and colour; and to use the
pencil for a line behind the lashes. And then, mascara; then lipstick.

17 MIN. 50 SEC.

to use a cake foundation. To cover this with a matching powder.
To fluff on a pale dry rouge, over cheekbones, temples, under brows.
To use a black shadow near the lashes, and a coloured shadow above.
To brush on mascara until the eyelashes are furry.
And then to draw on a mouth that's only a relation to the natural one.

19 MIN. 20 SEC.

to use a contour-firming lotion, and follow it with a
tinted, fluid foundation. Then fluid rouge: over cheekbones, temples,
under brows. Pale powder. Then two eye-shadows—a deep colour
near the lashes, a paler just above. Eyebrow pencil.
Mascara, built up thickly on the lashes.
And to use two lipsticks: light over dark—or dark over light.

PENN



PENN

The Busy Beauties *continued*

Opposite page: And another busy beauty. This is the prettiest chauffeur we know. Lives in the country. Is up every week-day morning with her husband and the birds. Starts clicking up mileage en route to the station and the 8:06, which bears off breadwinner—after quick good-bye kiss noted here. This is only preliminary to more roadwork: to school, to market, to house, to school again, to station, meet incoming 5:32. That would be an *uncomplicated* day. If luncheon at friend's house, appointment in village, or meeting of the W.V.I.S.—well you can see. Busy. So: her morning make-up has to be a quick and untheatrical venture, but lasting, too. (Touch-ups usually in rear-view mirror.) The idea: to look groomed, fresh, and handsomer than nature intended. (Make-up not to be so noticeable as to have her favourite kindergartner say "What's that new gook all over your face?") Here follow three swift ways she can look pretty as this picture.

AVERAGE TIME FOR MORNING MAKE-UP:

THREE METHODS

1 MIN. 35 SEC.

to put on one of the quickest make-ups ever. Quick *and* lasting—the reason for the "and" being the development of the popular cake powder: powder which is pressed into a firm patty, and has its own cream foundation built into the formula. This, plus lipstick, is the easiest routine, and perfect for the young-in-complexion.

1 MIN. 43 SEC.

to cover the face with a tinted, fluid make-up—one of the oil-and-powder formulas which are designed as powder foundations, but which are often used (as here) as the only complexion covering. These are vivid, so we recommend a touch of creamy or fluid eye-shadow on the lids, to keep the eyes from seeming pale by contrast. This needs a brilliant, shiny lipstick—put on with a brush.

1 MIN. 56 SEC.

to spread on a light, emulsion foundation (with the consistency, but not the purpose, of a hand lotion). *Or* one of the moisture creams that are used also as a night-care emollient. Then to touch the cheeks with a faint tone of liquid rouge. To puff on a veiling of tinted face powder. And to brighten the lips with a bright pink or vivid coral lipstick.

PENN



Busy beauties: how they wear their hair

MRS. JONATHAN TICHENOR

is a beauty (see the photograph below), and a busy one,
as attested on page 75—she's listed there, on Vogue's masthead,
as an associate fashion editor. In Italy last summer to report
the collections, Mrs. Tichenor had her first glimpse of the short,
mobile coiffure that smart Roman women
were just then adopting—"Esistenzialista," they call it—
and cut her own on the spot. Perfect for the life she leads,
the quick transitions she must make between crowded day
and crowded evening, it's also perfect for the looks she has—
emphasizes her great dark eyes, and her eyelashes,
as long and thick as silk fringe.

HARRY DAY



MRS. WINSTON GUEST

(opposite) has cut her hair—
has changed the silky pale-blond helmet
she was famous for, for a feathered pale-blond cap.
The beautiful "CiZi," an indefatigable
traveller, wanted a coiffure that would be
easy to take care of during her trip to India
(she and her husband are there at this writing);
found this cut ideal (she touched it up with
some paper shears just before our camera
clicked); looks, in it,
every inch the beauty she is and was.

CECIL BEATON



PENN

RITA GAM

Twenty-four-year-old Rita Gam is about as busy
a busy beauty as can be found, what with TV acting assignments,
movie-making (*The Thief*, and now under way in Morocco,
her latest, *Saadia*), and running a New York life
with her husband, brilliant television director Sidney Lumet.
So: her hair follows the line that busy beauties find so
effortless as well as so effective—a dark curly wreath around her head,
its shape is a matter of expert cutting, and,
after that, quick expert licks of the hairbrush.

Busy beauties: how they wear their hair

JOANNE GILBERT

Busy keeping up with a singing career that began last winter at Hollywood's Mocambo and flourished in New York at Gogi's Larue, twenty-year-old Joanne Gilbert is now making her first movie, Paramount's *Red Garters*. Combining the open appeal of a soloist in a school show with a veteran's professionalism, she sings in black shorts, white shirt, and black net stockings; wears her hair—part of the look—cropped tight as a zinnia at the back and curved into two petals over her forehead (after the hair-do of a heroine in a magazine story she read).

COFFIN



VOGUE, APRIL 1, 1953



Fashion clocked from April on

Clocked for the next five months:

Beginning now: herringbone cotton town dress; narrow cotton tweed town dress; silky cotton town suit with printed blouse, print-lined jacket. (April enters the picture via a coat.)

A straight silk coat cut a new length—knee-length. For all room-temperature weather now: cocktails, dinner, theatre.

A silk print hat. Newest: silk print turban. (Vogue, next issue.)

Pink cotton gloves—starting out with a beige or greige wool suit; winding up with a pale Shantung sheath.

A red linen dress—red's strong spring fashion; there's talk that it may be the great summer sleeper.

A maraschino—the new little red linen jacket, very smart way to tide over the last few cool days of the dark wool dress.

Glacé black accessories; the highest heels ever seen in daylight.

Big gilt earrings, hoop bracelets.

Clocked to begin when the weather warms up:

The print—here's its great moment.

The thin silk day coat (same one you wore only after-five in April).

The long-coat cotton costume.

The next smart blue—Wedgwood-blue linen dress.

The print dress that came with the maraschino jacket.

Plus everything cited in the first paragraph.

Clocked to make the most of every minute:

A black rayon jersey dress; low neckline; sleeves adjusting the décolletage. This is late-day, not a minute earlier—that's the point.

A black silk coat. For afternoon, dinner, theatre. (The theatre coat is a fashion the busy woman might find as necessary as a clock.)

Flowered five-o'clock hat; its bouquet low at the back.

The jewel-buttoned silk-and-wool tweed coat cut with one of the prettiest figures of all time.

One pale chiffon evening dress, long or short. Newest choices: rosy pink or jonquil.

A white linen long wedding dress; a short chiffon veil streaming down from a coronet of diamonds and pearls. We've clocked this for about 240 minutes at the outside; worth every second of it.

Clocked for April: tweed linen with satin

Opposite page: A dress ready for five months of top fashion (April comes into the picture in the form of a topcoat or short fur). Grey Irish tweedy linen, its satin belt and bow in the colour that may outsmart every colour next summer: red. By Samuel Winston, in a Sichel fabric Tebilized for crease-resistance; $60. At Saks Fifth Avenue; Garfinckel's; Neiman-Marcus; Montaldo's. The red straw hat (Christian Dior-New York); the honey-coloured aniline calfskin bag by Bienen-Davis; the Dawnelle cotton gloves—all, also at Saks Fifth.

FRANCES MCLAUGHLIN

City cottons, clocked for April

City cottons wearing brand-new faces (sometimes you have to be *told* that they're cotton); to wear right now in cities where spring strikes warmly; under a coat in any city. 1. Exactly right spring costume; the narrow sheath (with a scalloped neckline) and bolero, of grey pin-stripe cotton. By Anna Miller, $125. Bergdorf Goodman. Quill-box: Mr. John. 2. Cotton geometry: slender now-and-later dress, beautifully figured by tucking the stripes. By Claire McCardell of Galey & Lord navy-blue and grey cotton. $40. At Lord & Taylor. 3. From ten o'clock on; from April on: suit dress lightly buttoned and tied. By Herbert Sondheim of M. W. Thomas grey cotton. $70. Bonwit Teller. Rolfs bag: Dale's Madison Ave. 4. The pillbox costume (sleeveless version) started in the south, moved north, and is now just waiting for the sun. This one: narrow and touched with white. By Harvey Berin of grey cotton tweed by Herbert Meyer. $70. Bendel's Young-Timers; The Dayton Co.; Harzfeld's; Sakowitz. Calfskin bag: Lennox; largest-yet fake pearl earrings, Richelieu; both, Henri Bendel.



1. City cotton—the urban pin stripe



2. Cotton stripes—at work here



3. Cotton sharkskin suit, to wear—yesterday

4. North-South fashion: in cotton tweed



FRANCES MCLAUGHLIN

City cottons *continued*

1. April schedule; any day after five. Hot weather schedule; all day. Dress and matchbox jacket of cotton alpaca—lined in the leopard print of the (sleeved) dress top. By Sylvan Rich for Martini, $90. Milgrim. Chiffon hat, Sally Victor. 2. Wonderful seasonless sliver of a dress, narrowly buttoned, the skirt pegged for ease. By Talmack, of black and white herringbone cotton by Herbert Meyer. $50, at Rosette Pennington. Straw coolie hat, by Christian Dior-New York. 3. Right now? Right now. It's a perfect lightweight undercoat suit; matchbox jacket, high-mounting skirt, linen blouse. By Talmack, of brown and white striped cotton, $90. From Saks Fifth; Frost Bros. Split straw calot, at Sally Victor. 4. Clocked for after-five right now—for any daytime where spring strikes warmly. Beautifully shaped dress, margined with piqué, its taffeta fascia jewelled. By Mollie Parnis, of M. W. Thomas grey cotton tweed. $60. At Lord & Taylor; Wanamaker's, Phila.; Famous-Barr. Tucked white organdie cloche, by Chanda. Chalk-white and rhinestone earrings by Marvella, at Lord & Taylor. *All gloves on both pages are by Shalimar.*



1. The print and plain costume, in cotton



2. Herringbone cotton tweed: seasonless



3. The pin-stripe suit: of cotton

4. New trio: cotton tweed, taffeta, piqué (opposite)



FRANCES MCLAUGHLIN

City cottons *continued*

1. You could have worn it yesterday—even if it rained; a thoroughly urban coat dress, of grey and black tie-striped cotton. By Richard Cole, $40. At Best's; Joseph Magnin. Calfskin bag by Evans, at Best's. Back-swept hat, Mr. Arnold.
2. Very shapely (nothing *but* shape) dress, just right for late day now and wide open for summer. Of white-flecked black cotton tweed, rimmed with white. $35. Bonwit Teller. Called for, a white hat; such as this one from Mr. Arnold.
3. As above: for late day now, and all day when the sun shines hot. An airy skirt and That Wonderful Neckline. By Branell, of Hope Skillman black and white satin-striped cotton. $50. At Saks Fifth. Shiny plush calot, at John Frederics.
4. Beautiful way to float far into the future: a full graceful skirt, the neckline (recently news in Paris) wide and free. By Adele Simpson of grey and black tie-cotton by M. W. Thomas. $70. Crescendoe cotton gloves. Both, Bonwit Teller. Dress, Himelhoch's; J. W. Robinson. Straw pillbox; Braagaard.



1. Cotton men's-wear: city coat dress



2. Cotton tweed, starting right now

3. Satin-striped cotton, urban as traffic



4. Tie-cotton: new town resident (opposite)



FRANCES McLAUGHLIN

FRANCES MCLAUGHLIN



Clocked for after five



Ticked off here, in the short space of three photographs:
the pivots in the late-day wardrobe of any busy beauty (including, as noted on page 113, the beauty who's building a trousseau).
Above: Just a little scallop of white straw hung with white roses—exactly the right amount of hat for any hat occasion occurring after five. *And* you can keep it on at the theatre: that's why the roses are placed low at the back. By Tatiana; ready-to-wear.
Near right: Cocktails? Dinner? A little party? Cards?
For any of these, this dress, for rather gala events, even, depending on what your jewel box holds. Black matte rayon jersey, with a décolletage that's raised and lowered merely by adjusting the sleeves. By Herbert Sondheim, in Jasco fabric; $70.
Opposite page: This coat covers cocktails, dinners, theatres, weddings—covers you in black pure silk, falling straight from a Flemish collar. By Ben Gershel, $155. Schreiner jewellery.
The hat—pink chiffon over straw; by Tatiana (ready-to-wear).
Everything: Saks Fifth. Coat, also at Garfinckel's; Neiman-Marcus.

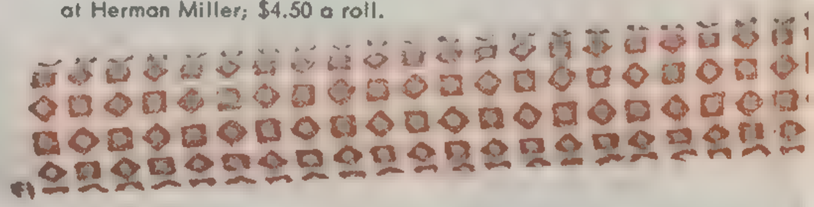


DECORATING NEWS:

a scheme of reds

A straight look at straight colour makes all the difference in decorating news this spring, news demonstrated on these and the next two pages. Strong, fresh, non-chattering effects depend on mixing one colour—like red, like yellow—and all its relatives (even distant cousins as long as they're kissing); depend on pointing out the subtleties of shades that don't match by playing them with white, just white, and some lines of black. Here, in the case of red, are lacquer-red, vermilion, Mexican and pale pinks, all in the same scene, and against the astringence of black and white. Tying these off-reds is one important true red: the crimson wool carpet, a real red-carpet red, a new pure shade for wool carpeting. Part of the variety of a one-colour room must come from texture, the feel and handle of the different materials. For upholstery, there's the unscratchy thickness of hand-woven wool, the smooth toughness of "transportation cloth," so called because it's used for upholstery in airplanes, and the new linen-like, nubby textures. For upholstery or draperies there are stand-alone hand-woven raw silks from Siam; new geometrically-printed cottons; silk taffeta, black-threaded; for curtains or summer slip covers, boldly-checked chintz. Of the two wallpapers shown, one is black and white architecture, one pink and white (again, the fresh look of *one* colour with white), both flat, abstract in design. The iron chair, of beautiful shape, deserves a dining room, but doesn't mind a rainstorm on the terrace.

Top right, on chair: Pink-and-white nubby antique satin-finished rayon-and-cotton; $9.40 a yard. Brunschwig et Fils. On chair back: Mexican-pink wool, orange-striped, hand-woven with nylon. About $40 a yard; to order at Knoll Textiles Inc. Below them: Cheney Brothers' black and white *strié* rayon-and-cotton about $6 a yard. Indoor-outdoor chair of black wrought iron, by Paul McCobb, about $35; W. & J. Sloane. Across chair seat: "Sauare Diamonds" wallpaper by Alexander Girard, at Herman Miller; $4.50 a roll.



Cushion, hand-woven pink, orange, and black wool fabric. About $32 a yard; to order; Evelyn Hill design. Knoll Textiles Inc. Under chair: In roll, Scalamandré's burnt orange silk taffeta, black-flecked; $12 a yard. Tossed over it, flame-red raw silk, hand-woven; $21 a yard. Thaibok. Below them: In roll, Mohawk's all-wool "Legation Evertwist" carpet, in "Royal Red"; about $13 a square yard.



Above: Pink and white checked glazed chintz, $4.50 a yard; Patterson Fabrics. Right: Geometric black and white print on heavy cotton. $7 a yard; Laverne Originals. Second, right: Sturdy red Avisco rayon "transportation cloth"; about $13.50 a yard; Knoll Textiles Inc. Far right: Architectural black and white wallpaper by Alexander Girard, at Herman Miller. Single roll, $4.50.

Everything on these pages is available through decorators.

PENN





DECORATING NEWS:

a scheme of yellows

A squad of yellows, white walls, and some lines of iron-black are specifics enough for a whole new approach to decorating. Here is the theory. One brilliant (yellow, or red) in many shades and off-shades, worked with much white and some black, can give a new, clear, un-fiddley look to almost any assortment of antique or modern furniture. No two of these yellows are alike, though most have a sharp, almost greenish cast. There's no timidity, no monotony about this scheme—and no head-on collisions. Foils for yellow are the heavy Portuguese white cotton rug, black-banded; the new, delicate-looking chair of woven black iron, designed by the sculptor, Bertoia; the continuing counterpoint of black and white in the other materials shown. There's counterpoint, too, in the textures—from the thick heft of hand-woven wool to the thinness of sheer goat's-hair casement cloth that barely filters the light; from hand-woven silk to a rugged diamond-printed cotton duck, which is capable of great elegance or great informality, depending on where it is used. The wallpaper here is really a rough-textured grass cloth, *(Continued on page 150)*

Woven black iron chair designed by Harry Bertoia. (We removed the pad.) Knoll Associates.
Across chair seat: A heavy, hand-loomed black and white cotton rug, 4'x 6', from Portugal; $11.50. At New Design, N.Y.
Up-ended on chair: A roll of yellow-and-black basket-weave wool, hand-woven, designed by Evelyn Hill; to order. About $23 a yard. Knoll Textiles Inc.
Left of rug: Patterson Fabrics' black-and-white linen tweed for upholstery. About $8.50 a yard.
Under chair: Sheer goat's-hair-and-linen material, new for curtains, by Arundell Clarke. $6 a yard.
Leaning on chair: Yellow and white diamonds on cotton duck, by Albert Herbert. Under $6 a yard. Knoll Textiles Inc.
Standing up: A roll of hand-woven Japanese grass cloth, for country walls. Double roll, $21. Louis Bowen.
On rug, rolled up: Hand-woven yellow silk, black-specked, also from Japan. About $19 a yard, at Knoll Textiles Inc.

Everything on these pages is available through decorators.

WILD HORSES OF THE PAMPAS

Criollos, a superb wild race of horses, move across the Argentine pampas in groups as cohesive and unfenced as dolphins in the sea. The result of an historical fluke, these strong brown horses are so prized by Argentine ranchers that they are allowed their freedom to breed in return for a certain number caught and trained as cow ponies.

Wily beasts, celebrated for speed and endurance, *criollos* descend directly from the thirteen Arabian mares and three stallions which survived a silver-hunting expedition led by the Basque Pedro de Mendoza in 1535. Since no other horse existed in Argentina in 1535, the *criollo* strain developed purely. By 1580, when Juan de Garay re-shaped Buenos Aires, the sacked disastrous city Mendoza founded, the country seethed with thousands of wild horses. In 1774 an Englishman wrote: "Sometimes they passed by me in great troops, at full speed, for two or three hours together." Far less abundant now, they are protected by ranchers who often keep a herd within the miles of their ranges to insure a future supply.

Each *manada*, or herd, of *criollos* is a patriarchy with the discipline and pattern of a feudal family. In a *manada* a stallion rules and guards some forty mares, foals, and colts. He leads his tribe to drink twice a day, punishes (with a kick) errant colts, and supervises all foalings. If a newborn appears defective, he kills it with a blow of the hoof, then stretches his head straight up to howl in anguish.

Catching and breaking one of these horses makes excitement and heavy work for the *gauchos* who ride out yelling every October (Argentine spring) to cut two-years-olds out of the herds to use as cow ponies. Before any attempt to saddle a *criollo* is made, he is tied short to a snubbing post and left for days without food or water. After that the job is still not easy. In cattle country the *criollo* receives great admiration, care, and affection, for the margin between captor and captive can be very small. For these horses José Hernández, the most famous folklorist in Argentina, wrote:

"The thing we've got to settle now
Is if you get me, and when and how . . ."



ARNOLD HASENCLEVER





PEOPLE ARE TALKING ABOUT...

People are talking about... The speed-up of Middle East crisis, where any quiver has its own magnifying mechanism.... TV's effective way of questioning Congressmen and Administrative heads on those Sunday panels.... Eli Wallach, brilliant in Tennessee Williams' serious circus, *Camino Real*, a play patchy as a quilt.

People are talking about... The Palm-Wine Drinkard by Amos Tutuola, a West African novelist whose English is almost as vivid as his flaring imagination, which makes for a book about a journey to the dead that is even more odd than those best-sellers on climbing a mountain or diving deep into the sea.... The phrase, "the shoe-est guy," deriving from the white shoe custom at schools and which means simply too collegiate.... The fresh-apple beauty of the Watteau drawing of a girl's head in a variety of poses among the French drawings now at the Metropolitan Museum.... *The Girl Without a Name* (Columbia), the persistent, pretty background tune from *The Seven Year Itch*.... The British lecturer who went to a speech coach to get the boredom out of his voice.

People are talking about... The fascination of William Inge's play, *Picnic*, written originally as a rather gentle examination of the effect of an extremely virile young man (played with constantly flexing muscles by Ralph Meeker) on five women, one of them an adolescent girl who speaks for some private reason as though she had a cleft palate; Joshua Logan's direction at times has an appealing sensitivity and at others the discordance of a blare of brass. ... Mrs. Mark Clark's think-and-act plan, which works, to send blankets for orphans in Korea and Japan, through the Save the Children Federation, N. Y. C. ... A life-saver in the works: shark repellent to stock on overseas flights.

PHIL SCHULTZ-MAGNUM



Rosalind Russell

Opposite: Rosalind Russell takes *Wonderful Town* like a beachhead. A vigorous beauty with the energy of a child on a jungle gym, she does everything in this new musical, made over from the exhausted comedy, *My Sister Eileen.* She talks her way through the amusing patter song, "One Hundred Easy Ways to Lose a Man," kicks her legs as high as her head, wears Mainbocher's handsome clothes like a handsome movie actress, throws a funny line like a lariat, falls on the floor, gets thrown high in the air by half a dozen chorus men, dances a hippy conga, and finally with superb timing does "Swing," a parody of jiving that is the high point of her exhibition. But Miss Russell is not alone; she has bolstering her the acute conducting of Lehman Engel, the dissonant music of Leonard Bernstein who occasionally allows himself a melodic song, and above all the whirring direction of George Abbott who gets faster the older he gets.

People are talking about . . . The gaiety of *The Little World of Don Camillo,* a movie that is a lesson in charm and wit, with its point a priest and a Communist mayor in an Italian village. . . . The woman who, recognizing George Jean Nathan, the bitter and discerning drama critic, at the opening of *Hazel Flagg,* asked in a flush of gush after Act I, "Isn't it gay?" and received a bleak, "Not yet." . . . The Duke of Edinburgh's coronation rôle: "royal bystander."

People are talking about . . . Simone de Beauvoir's thick $10 book, *The Second Sex,* with its long, wandering, black confusion and its intermittent flashes of brilliance, like a lighthouse at night. . . . The Lenten sermon by Father Broderick, who asked, "Have you ever heard of anyone's being canonized for giving up dessert?" . . . The movie short, *Visit to Picasso,* in which Picasso paints, like the flash of a bird, with white paint on Plexiglas placed between him and the audience.

People are talking about . . . Buying an aqualung (for $150 at Abercrombie & Fitch), that breathing apparatus invented by Jacques-Yves Cousteau, the undersea explorer who wrote *The Silent World.* . . . *Misalliance,* the unexpected hit play of Shaw's which seems in this new production to be all champagne. . . . The momentarily held Brazilian notion that Mrs. Eisenhower is called Mommie because she is the Mother of her Country. . . . James Johnson Sweeney, the new, wise director of the Guggenheim Museum, which laboured for years as the Museum of Non-Objective Art; now the museum's well-lit white rooms have few paintings in them and those without frames, a difficult eye experience for even Sweeney, who said of a frameless Modigliani nude: "It took me two days to get used to her stripped."

People are talking about . . . *My Three Angels,* a comedy full of helpful criminals. . . . The delight of the small show from the Smith College Museum of Art (including Cézanne, Gris, Picasso, Peto, Eakins) at Knoedler's for two weeks. . . . Ethel Merman, whom the movies needed more than 3-D, all the better for being bigger than life in the film, *Call Me Madam,* in which she is backed by George Sanders' revealed charm.

JAPAN RE-SEEN

HELEN CUTTING, a comprehensive traveller with a clear eye and a thirty-six-year acquaintance with the Japanese describes the change and no-change of this land where "neon signs are beautiful, and everyone is a smiler."

Figuratively, the Japanese are always up against a piece of ritual, a ceremony, an inherited way of doing things. Literally, they are always up against a wall or a mountain. The tiny islands must support 84,000,000 people, and this calls for constant energy, constant thrift, endless labour, and unremitting rearrangement of the accoutrements of living. Japanese are forever busy with their environment.

Perpetually they work, picking at a little tree, arranging a little bunch of flowers, growing roosters—as they do in Miyanoshita—with splendid fifteen-foot tails that must be washed and dried in the sun most tenderly with towels. As a result of constant work the Japanese islands, from mountaintop to the lowest ever-present rice field, are utterly green. If nothing else, a poor man will train a tree in the most difficult and successful way to cover the meanness of a little house. Possibly to seek some spiritual expanse, the Japanese are also intensely eager for knowledge. In our search for an interpreter on our recent trip to Japan my husband and I applied to a Jesuit church. They recommended one of their convent students, Miss Jiajima, the daughter of a Mitsui official, who spoke English and French, but the pressure of her studies would not permit her to take the job. A day later she phoned and consented to the arrangement. "I talk to my brother and he say I have too much lessons," she explained.

This kind of industry produces their first-rate engineers, dentists, musicians, teachers, professional people of all kinds. Even the blind find full occupation. Ninety per cent of them make their living by acupuncture, a highly skilled process of sticking plain gold or silver needles into sore joints or nerves. The Occupation tried to outlaw this practice but the Japanese are convinced of its healing virtues.

Where tradition prevails in Japan, one is reminded of the body of tradition with which they have lived for hundreds of years. Brides, for example, still dress like geishas, for the simple reason that a geisha today dresses like a lady of rank fifty years ago. The Japanese still sleep on blocks, to preserve elaborate hair-dos they no longer retain. By now they find the blocks comfortable. I saw one man napping on a tin can which stood flat on the ground with the other flat side supporting his ear. In summer they relent a little and sleep on tiny bean bags.

I first laid eyes on Japan in 1916; in 1923 I was horrified by the havoc of the great earthquake; in 1934, impressed by fleets of shiny Occidental cars. On this trip in 1952, as always, natural and military turbulences seemed only to have reinforced the Japanese nature. Though most Westerners in their brusqueness and speed exhaust the Japanese people beyond anything, they remain as punctilious as ever, fantastically polite at whatever cost to themselves, and devoted to the kind of social ritual which makes them inseparable in their family ties, and incidentally, superb as hosts.

New currents leave their mark, of course. The Japanese are noted for absorbing the workable parts of cultures outside their own, and retaining what psychologically and spiritually is theirs. Democracy and Western ideas were taken very quickly—too quickly, perhaps.

In 1916 no one wore European clothes except a few Westernized businessmen. In 1952 everyone—even the women, and even in tiny villages—has adopted the Western summer uniform: for the men, dark blue trousers with fresh white shirts; for the girls, dark blue skirts and white middy blouses. The woman who still wears a kimono is such a rare and graceful sight that you actually want to stop and look. But if there is a loss, there is a gain according to our ideas: the Japanese matron no longer blackens her teeth (to subdue her beauty, I believe) the minute she is married. I once saw such a little tooth-pot, filled with the black gummy paint they used.

Among the 45,000,000 Shinto-Buddhists, there are now about half a million Christians. One observer has explained that the ritual and assurance of Catholicism, in particular, appeals to them. The hatless woman of Nippon can now often be observed slipping into church for Communion with a little white net over her head, frequently a piece of the veil left over from First Communion.

The Japanese woman has been trained from birth to be extremely feminine. Lafcadio Hearn wrote, "It has been well said that the most wonderful aesthetic products of Japan are not its carvings, painted screens, woodcuts and marvels in lacquer, but its women."

The men are unfalteringly polite, and so meticulous they would commit *hara-kiri* out of doors on the verandah to save the perfect Japanese house with its delicate straw mats from bloodstains. Everyone is a great smiler and everyone says yes to everything. It's impossible that they can always mean it, and yet it is one of the paradoxes in this paradoxical land that one does not feel insincerity.

TOKYO. Incredible as it seems, Tokyo is a city of more than seven million people—not quite as many as New York. It covers a vast area and within it one must drive great distances. On this trip we arrived there *(Continued on page 154)*



JAPANESE SAINT ON A LOTUS

This ravishing portrait of a child of five or six, painted with both delicate realism and pure religious fervour in pink and silver, with the lotus a greenery-white, is one of the seventy-seven paintings and fourteen sculptures sent here by the government of Japan. Painted on silk late in the thirteenth century, this treasure, because of its rarity and its fragility, can be shown only for a week at each of five great American museums. Last January this extraordinary exhibition, here for a year, began at the National Gallery in Washington, now is at the Metropolitan Museum in New York, and will go on to Boston, Chicago, and Seattle. The praying child was actually a famous ninth-century priest, who, according to legend, when very young dreamed that he talked with Buddhist deities learnedly about Buddhist principles.

HENRY CLARKE



Jonquil chiffon—Paris *above*

Here is chiffon, plied so delicately that it hardly looks real. And who is a master at making flyaway chiffon biddable? Dessès. Jonquil chiffon overlaying white at the top, and melting into it at the skirt. The dress, now in America at Wanamaker's, Phila.; I. Magnin.

Rosy everything—America *opposite*

Roses stopped being their own excuse for being this year, and became the fashion. All the designers had rose fever (some of the prettiest cases were in the Paris collections) and the result is as becoming as a blush. Reason enough for Revlon to create their vivid new pink-at-its-peak colour for lips and nails, "Everything's Rosy." Reason enough for Ceil Chapman to design the night-blooming rose . . . a stole-coat of Bianchini chiffon, petalling over a paler pink draped chiffon dress. Bonwit Teller; Strawbridge & Clothier; Garfinckel's. Delicate sea-shell pink seed-bead earrings, bracelet, by Miriam Haskell.

MILTON GREENE







Wedgwood, the next blue

As sure a thing as the gradual warming
of the weather: the arrival of a fashionable
new blue, expected to flatter.
This year's: pale and porcelain-like Wedgwood
blue—smartest worn with white.
Planned accompaniment for this new blue,
Dorothy Gray's vivid perfume, "Wedgwood,"
a wreathing of flowers and spices;
its housing, a copy of an original Wedgwood
piece—more about this on page 158.
Opposite: Wedgwood-blue linen dress with a new
front-and-back décolletage (news for daytime);
a soft fall of pleats from shoulders to hem.
By Kasper, of a Tebilized linen by Adams; $40.
White capeskin bangles by Bergère;
belt by Criterion. All, at Lord & Taylor;
Marshall Field; Hudson's.
This page: Wedgwood blue; bare-armed versions.
Above, for late-day, a Wedgwood blue
silk Shantung dress by Filcol; $40.
Right, for sun; for beach club evenings—
a striped halter dress and stole of a new cotton-
and-nylon fabric meant to resist wrinkles.
By Leslie Fay, of a Stoffel fabric; $20.
Dresses, this page, at Lord & Taylor;
Marshall Field; Woodward & Lothrop.



HENRY CLARKE



PARIS IDEA: THE BRIDAL DIADEM

Wedding headdress by Manguin—a ring of rhinestones and pearls,
and a mist of tulle; like many of the new veils, this falls
only as far as the waist in front and back.

A WEDDING in THE OFFING

Busiest beauty of all: you, if you're about to be married.
Forsaking all adjectives and flowery phrases, then—
here begins a quick four-page summary
of news for the spring or summer bride.

NEW TRENDS: First and most strongly felt,
the trend toward jewelled headdresses;
the Coronation's the cause, of course.
Instead of wreaths and caps—crowns and coronets and
diadems and tiaras, usually of pearls or rhinestones,
smartest worn with shorter veils that are
rarely longer than the waist at the back,
often don't veil the face at all.
Second trend, toward ankle-length bridal dresses—
fewer trains scheduled, it seems.
The ballerina length? Still a perfect choice
for the very young bride.
Third, the increasing appearance of the mid-calf
skirt on the bridesmaids' dresses even at
the most formal weddings (so much more practical later on
bridesmaids have formed a lobby, maybe?).
Fourth, the widening in the range of wedding-dress fabrics—
to include such cool and lovely things as dotted swiss,
handkerchief linen, tucked or eyelet-embroidered
cottons, chiffon, and piqué.
Even veils, instead of being lace or tulle, are sometimes
chiffon or crêpe—one Paris couturier uses a shower of
baby's breath in place of the traditional bridal veil.
Fifth and final trend, the swing to greater simplicity
in the cut of wedding dresses—a swing in the
right direction, to our way of thinking.
At weddings, as always, Vogue likes
a dress to become the woman . . .
not to overcome her.

NEW WEDDING PLANS: Noted in the
collections of French and American designers,
and at smart weddings, recently—
a bride in a white crêpe dress, with a crown of
rhinestones holding her white crêpe coif in place.
An ankle-length white linen dress for a country wedding,
princesse-cut and closed at the throat with a tiny bow.
The veil—of tulle, trailing off into a train
and worn with an orange-blossom coronet.
A coated bridal dress, the coat and the dress both
very straight and both of stiff white horsehair organdie.
On the bride's head, a tiny white pillbox with a
stream of baby's breath veiling the back.
An all-shirtwaist wedding: the bride in
ankle-length white organdie with a leafy white crown
and a white prayer book; the bridesmaids in
lettuce-green organdie, day-length,
wearing ivy crowns.
A bride, marrying quietly in a New York apartment,
in a day-length dress of sandy beige tie silk with
a surplice top and knife-pleated skirt.
Her matron of honour's dress: a grey silk foulard suit.
Both wore stripling kidskin sandals; white flowered hats;
and white gloves; instead of bouquets—square,
flat little handbags covered in silk.

NEW TROUSSEAU PLANS: Because brides
of this generation do not usually plan trousseaux that
encompass more than one season—you might build yours
entirely out of this issue of Vogue.
To go away in, the grey jersey pillbox suit on page 118.
As pivots for your wardrobe, the fleece coat
on page 121; the long-coat costume on page 124;
the silk coat and late-day dress of matte jersey on pages 96-97;
the rosy chiffon evening dress on page 109.
Also to be found among these pages:
cottons clocked for wearing from now through Labor Day;
scads of flowered lingerie; and—if there's
an uncle around who just brought in a new oil well—
four precious little furs (these, on pages 142-143).

DOISNEAU



VICOMTESSE D'HARCOURT

Nee Françoise d'Origny, in the beautiful bridal costume Schiaparelli designed especially for her—
a dress and *coiffe Normande* of tulle and satin embroidered with pearls and strass.

BRIDES
ACROSS THE SEA

From Paris, London, and Edinburgh, these photographs of some of the most celebrated weddings of recent months, our camera paying special attention to the brides' headdresses—a *coiffe Normande,* a Madonna veil, a veiled cap, two diamond heirloom tiaras.



COMTESSE FRÉDÉRIC CHANDON DE BRIAILLES

Made by Dior for the former Francesca Sanjust di Teulada, an ivory faille dress and a tulle veil worn *"à la Vierge,"* both embroidered with the family bridal lace.



THE COUNTESS OF DALKEITH

Above: Wearing a lace dress embroidered in the mayflower design of her diamond tiara (an heirloom of her husband's family, the Dukes of Buccleugh)—the former Jane McNeill and the Earl of Dalkeith, after their wedding in St. Giles Cathedral, Edinburgh.

MADAME ALAIN TESLER

Right: The former Catherine Anouilh, on the arm of her famous playwright father. Her bridal headdress: a veiled cap of the same white velvet as her dress, with a border of pearls.





VISCOUNTESS MELGUND

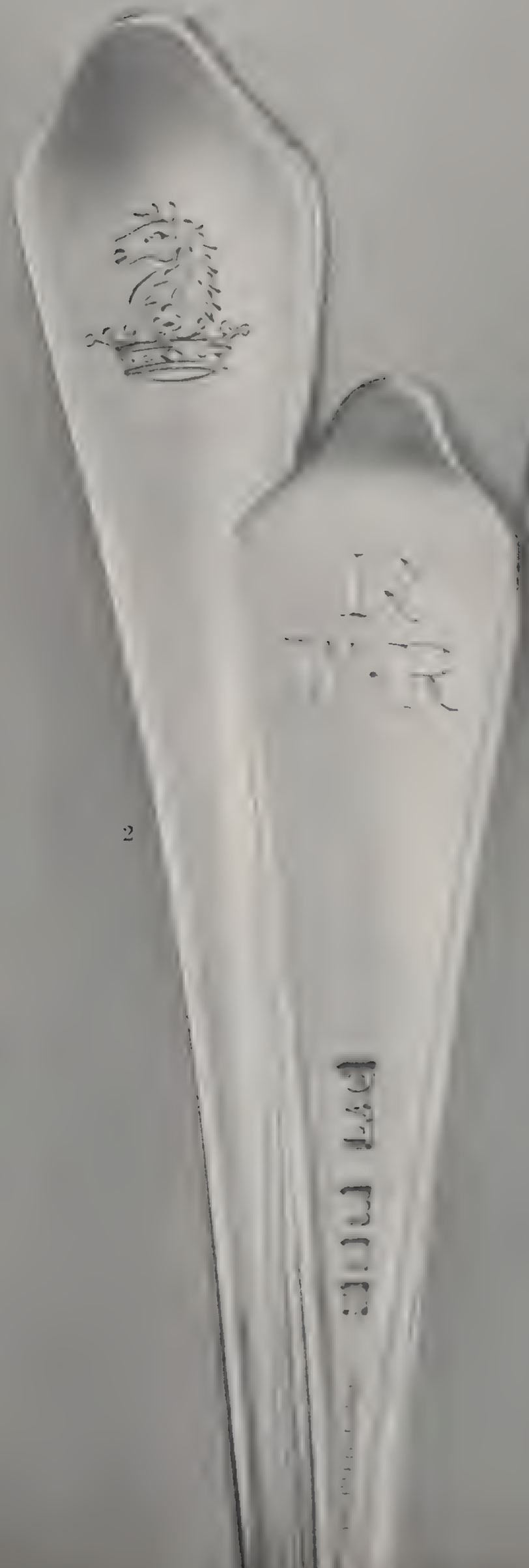
Left: Ivory satin, tulle, and the-Minto tiara—worn by Lady Caroline Child-Villiers for her wedding in London to Viscount Melgund, heir to the Earl of Minto.

ON THE BRIDE'S TABLE

Eight sterling silver patterns, and markings,
chosen by young women of taste



1



2



3

4

1. Mrs. Owen Jones Toland, the former Pauline Thayer Talbott, uses her maiden initials, in Entwined French script for her silver, Towle's "French Provincial." 2. Mrs. William de Rham, junior, the former Edith Lorente de No, uses De Rham family silver marked, in front, with the De Rham crest; in back, in a triangle, are the first initials of an earlier bride and groom, surmounted by the family initial, with the "de" neatly incorporated. The lettering is Open Roman. 3. Mrs. Robert Alan Russell, the former Sandra Jean Stralem, uses her maiden initials and her new married initial in a triangular marking, done in Shaded Roman lettering; placed so that, as you view the table, the marking is right side up. Her silver—a modern English copy of a beautiful eighteenth-century design.

4. Mrs. John Reed, the former Helen Anderton, uses a triangular arrangement for her first initial and her husband's, placed above the initial of their last name. The marking is on the front of the silver; the lettering, Open Roman, is particularly good for the pure eighteenth-century design of her silver, Tuttle's "Hannah Hull."

5. Mrs. Francis Hatch, the former Serena Merck, has her two maiden initials and her married initial entwined in American Colonial script. (Three maiden initials might be used, or the marking might be placed sideways on the handle, with equal correctness.) Her silver is Frank Smith's "Fiddle Thread," a faithful reproduction of a favourite eighteenth-century pattern.

6. Mrs. Robert Gould Shaw, II, the former Cass Ruxton, has chosen another famous eighteenth-century English design. A simplified modern version is Gorham's "English Gadroon" pattern. Her marking, the Shaw family crest. Another choice might be the bride's maiden initials in Entwined English script, the surname initial in the middle and slightly larger, forming a medallion shape.

7. Mrs. John Leib, the former Edna Lowell, chose silver in this simple Queen Anne design, liked by many brides because its pure lines look well in period or stripped-down modern settings. Mrs. Leib uses her own and her husband's first initial, in Shaded Roman letters. Reed & Barton make an exact replica called "Classic Fashion."

8. Mrs. David Gimbel, the former Fern Tailer, uses only her two maiden initials, a style of marking first brought here from England in about 1800; the lettering is Open Roman. Her silver is in a handsome, pointed eighteenth-century pattern popular in Colonial times, reproduced in Lunt's "Early American—plain."

For six more patterns, and shops where all the silver and advice on markings may be found, see p. 148.



The pale suit: alive with white



White, a colour on beige

White, topping a pillbox jacket.

Here: two strong fashions, the more so because white has gotten into the act,
margining grey, beige; making a colour out of a tint; an English rose out of your complexion.
Above: A slim streak of grey; the pillbox jacket collared in white, lined in jonquil crêpe.
To wear now with a cashmere sweater, all summer with a cotton T-shirt. By Holmes
of California, of Wyner worsted jersey. $50. White umbrella, $9. Both, Lord & Taylor.
Suit, also at Carson Pirie Scott; I. Magnin. Starched linen pillbox, Hattie Carnegie.
Opposite: Narrow, moulded lines; the jacket buttoned right up to the collar—and beyond.
Weathervane suit by Handmacher, of Celanese (all things to all weathers) acetate. $25.
Toyo toque, by Chanda, chiffon scarf by Echo, $5. All, Lord & Taylor.
Umbrella by Uncle Sam, $7.50. Suit, also at Himelhoch's; Thalhimers.

KAREN RADKAI





Arriving from Paris

Balenciaga's drawstring jacket.
The now-famous, stop-the-presses line that didn't just appear
in the collections—it sprang to meet the eye.
We showed it in the two preceding issues of Vogue;
this is still another of the versions Balenciaga made.
A caramel-coloured silk Shantung dress in two parts;
the deeply bloused jacket drawstringed to the waist
with a length of white organdie. Photographed in Paris
with Balenciaga's flat plate of a hat, in tortoise-shell
baku. Dress, in America now at Marshall Field.

Griffe's high-bowed waist.
One way that Paris created
the impression of a higher waistline—
Griffe's coat with the upward-moving bodice seam;
the bow-fastening placed well above the normal waist.
His version, sketched here, was rosy-pink fleece;
it is being copied now in America in a lacy wool.
Copy, by Swansdown of an Anglo fabric; $70,
will be at Altman; Hutzler's; The Dayton Co.





The fitted coat
of silk-and-wool

New spring shaping for the late-day coat, and new look for silk, with a perfectly beautiful result. The coat (at its most active after five), serenely moulded, with only a hint of ripple in the skirt, closed with jewelled buttons.
By Philip Mangone, of black and white silk-and-wool tweed, $235. Lord & Taylor.
More news: the print hat; almost-backless dotted silk roller, by Braagaard.

FRANCES MCLAUGHLIN



The silk tube,
knee-length

New length of coat for day *and* evening.
The knee-length tube, seamed with a plumb
line, that could start the day at luncheon,
and wrap a dinner dress with enormous elegance.
This one, by Lo Balbo, of navy-blue pisanti
silk lined with polka dots,
might be your busiest coat this spring.
$99. Saks Fifth; Hutzler's.
The hat (the down-in-back movement), beige
ribbon and organdie. At Hattie Carnegie.





FOR VOGUE'S YOUNG NILLIONAIRE—

the long-coat costume

Special edition of the long-coat costume—meant for our young heroine with the good fashion-sense; the bank account that's almost no account. She's always liked the cotton coat—and now it looks especially new and turned-out when it's worn with its own dress or with its own skirt and blouse. *Above:* White piqué coat, full-length; a costume, with its turtle-neck navy-blue linen sheath—and, possibly, a Nillionaire's most useful summer wrap. (Especially good over beige.) Costume, $50 at Saks Fifth; Thalhimers. *Below:* Cotton with the look of tweed; basis of a three-part costume in grey and white—narrow tweed coat, and skirt to match; white cotton sweater. By Judy 'n Jill; $45 at Lord & Taylor; Kaufmann's. White capeskin ear-hoops, and black and white enamel bracelets, by Bergère, at Lord & Taylor. *Opposite:* Black Watch plaid cotton coat; velvet-collared. Wear it over a slim black sheath. Coat by Junior Sophisticates, of M. W. Thomas cotton; $45 at Bendel's Young-Timers; L. S. Ayres; Joseph Magnin. Patent leather Madcaps pillbox, and mock pearls by Richelieu, at Henri Bendel.



KAREN RADKAI





THE

Maraschino jacket

Here: maraschinos—in the familiar rôle of topping-something-good; in the new rôle of fashionable spring-and-summer colour; always with red's celebrated talent for making a complexion glow.

Left: Maraschino, chilled with white. Sleeveless dotted sheath, semi-fitted jacket. By Hannah Troy of Moygashel linen, $70. At Jay Thorpe; Woolf Brothers.

Right: Cotton cord pillbox—born to be an extra jacket, but *planned* for this black sheath; of Stevens cotton. By Mollie Parnis, $60. Satchel bag: Lennox, both, Bergdorf Goodman. Costume, also Hudson's.



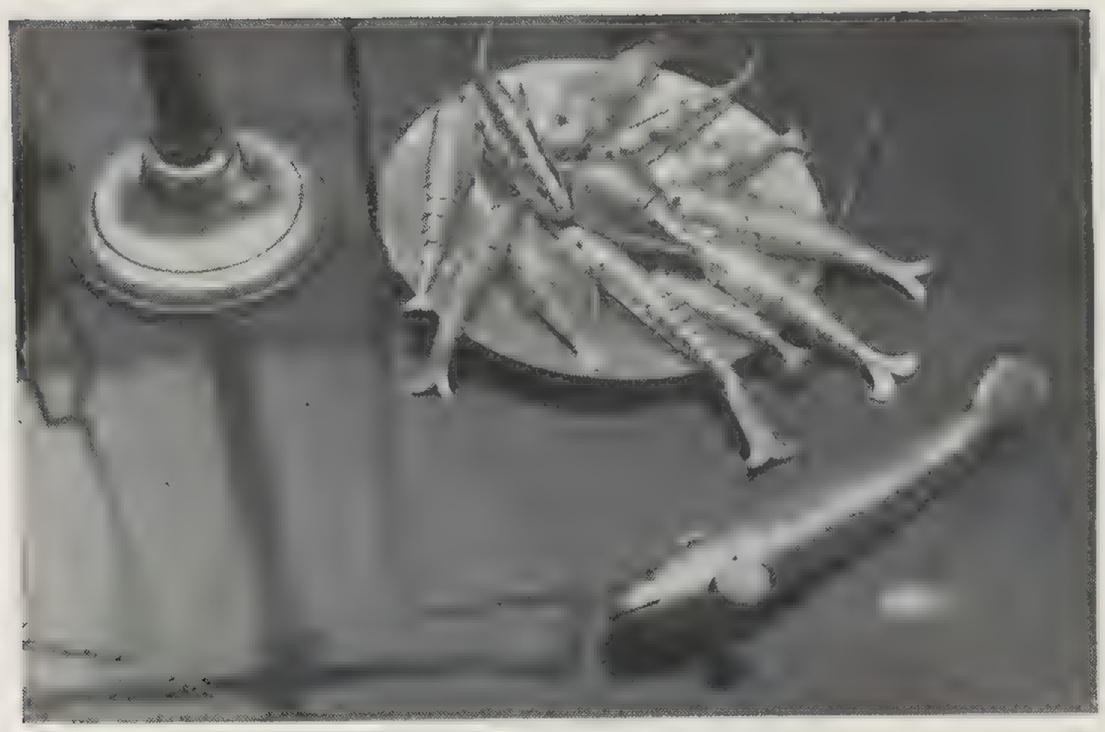


On both pages: the maraschino jacket as part of that important fashion—the costume dress.

Left: Maraschino red, brief, tailored, over black and white; the matchbox jacket of Moygashel linen, collared in the brisk cotton print of the sheath dress (that buttons to the waist). By Capri, $80. Saks Fifth; Garfinckel's.

Right: Maraschino cardigan, the short and sweet part of a grey and white costume, lined and bound in the striped chambray that also makes the top of the grey chambray dress. By Ben Barrack, of Stevens cotton. $40. Altman; Harzfeld's.

Dagmar



INSTEAD *of* FLOWERS



As punctuation in a season of bloom, the tables here are set without reference to flowers—composed by twelve expert hosts and hostesses within the working limits of their, sometimes rare, collections of china, glass, and silver.

Opposite page: Mrs. Nathaniel Bowditch Potter sets the table in her round, muted-pink dining room almost entirely with pieces from her remarkable collection of Waterford crystal. On a silver-banded pink damask cloth stand a compote, candelabra with outsized faceted medallions, goblets, muffineers (for pepper), and salt boats—all of Waterford crystal. The pink and white Lowestoft china, marked with a crest, was made for Mrs. Potter's family in the eighteenth century.

Above: Mrs. William McKennon Laughlin has a school of articulated silver fish—native to Spain, India, China, Peru, and the Scandinavian countries. In her dark green Regency dining room they shimmer in the low glow of mahogany furniture and white candles. As a centrepiece, Mrs. Laughlin heaps small fish in a brass-and-black eighteenth-century scale. Larger fish circle the table. With blue and white armorial Lowestoft she uses unadorned crystal and silver.

Left: Mr. Howard Rothberg centres the table in his black, white, and golden dining room (*Continued on page 162*)



the art of

BALANCING

A succinct, witty literary critic, Charles Poore, co-editor of "Books of the Times," the daily column of The New York Times, *changed literary gait when he wrote, after ten years' research, a robust biography of the great Spanish painter, Goya. Published in 1938, it remains a standard. Mr. Poore writes here, with a wily eye, on the finesse of timing.*

Will Rogers, fond antiquarians tell me, used to look happily at the enchanting ladies in the Ziegfeld chorus line and sigh and say: "Think of it, five or six years from now every one of these girls will be a year older."

That is time, balanced in homage to beauty, as it always must be, somehow, in the pursuit of true life, liberty, and the general happiness of mankind. It's a slippery business to cope with, an astonishing currency to spend. We can invest it in skills, duties, and pleasures that give point and savour to existence. Or squander it on freaks, fools, and men of destiny. Ruled and checkered on the engagement pad's calendar, time has a bland deceptive air of unswervable precision. But the changes and chances of a week's encounters with other people's calendars that seem to run on awesome, occult cycles of their own, leaves time looking like the rearguard of a rout. Time can be nibbled away as completely as a tray of canapés in an irresolute fat man's reach, or grandly lost in victory like the great marlin in *The Old Man and the Sea.* Unless we consider it as a lifetime whole—as our fairly generous share of eternity—we'll never set the bits of it in their proper places.

For time is an element that can best be multiplied by long division. The longer the better, if we are to get our work done in the world and a measure of contentment. If we look at it that way, we see that there is even a part for the spots of confusion and breathlessness that cause us to say so many hard things about modern life, and we can take them with better grace.

The balancing of time is inseparable from the art of living. Tranquillity is not automatically born of endless leisure; there's nothing harder than to fill a day with bovine idleness. Time is what you have far too much of when you are early for a dentist's appointment, too little of when you are having your innings on a transatlantic call. It is the short, sharp sentence on the Grand Central's clock when you are rolling down the fairway to a train and the long, grim, sulky paragraphs of a rainy day in the country.

To the surgeon, I imagine, time is not only the minutes he uses to perform a dramatically successful operation but also the procession of years he spent in the trials and ardours of learning how to do it. To Landowska it may be an infinitude of practice sessions behind one playing of Haydn's Concerto No. 1 in D. To the young soldier going for the first time into the line of fire it is probably more vivid than it is to the star-shouldered commander who sent him there. It is the cadence of poetry and the balanced intervals of architecture. It is the decades when everything that came out of the School of Paris was considered pretty heady stuff and the centuries that established the immortality of the Venetian painters; Dali's melted watches and the splendour of the Renaissance. Timing, though—the instantaneous balancing of time—is what a boxer who leads with his chin, a golfer who views the shrubbery in the middle of his swing and a hostess with nine mutually antagonistic characters on her owed list must acquire a little more rapidly, this side of Paradise.

The best of all guides to balancing time is in the Book of Ecclesiastes: "To every thing there is a season, and a time to every purpose under heaven: a time to be born, and a time to die... a time to kill, and a time to heal; a time to break down, and a time to build up; a time to weep, and a time to laugh; a time to mourn, and a time to dance... a time to keep, and a time to cast away... a time to love, and a time to hate; a time of war, and a time of peace." I wonder if it was after reading Ecclesiastes that Shaw thought of saying: "There is time for everything." And he very nearly had it.

So can we. With a little iron determination. And a lot of luck. As a matter of fact, we all learn to balance time more adroitly than we are given credit for by uninvited moralists. Perilous experiment teaches us, ruggedly, not silkily, that while duty has a fine honest readiness to cancel pleasure, pleasure doesn't show much *noblesse oblige* about returning the compliment. The desire to strut, to look important, can be as fruitful a source of wasted time as any; we can easily think of several Presidents who were more bustlingly busy than Abraham Lincoln. With or without the precepts of the copybook maxims we know that a well-

The sixteenth in Vogue's "Arts of Living" series

TIME

BY CHARLES POORE

timed spot of silence is the best way to end argument. Only when the subject at issue is a matter of overweening bigotry or clear and present danger need variants be made in that rule. It is awkward and idle to make charts or dole out our attention in measured beakers skimpy at the brim. Our friends and relations regard such gestures of accountancy bleakly. If there is time to do something about telegrams, there is time to do something about letters.

An English lieutenant-colonel who was my kindly senior at AFHQ in Algiers once told me that there is always time to be courteous to heroes, octogenarians, invalids, persons who can alter our salaries, and lieutenant-colonels. "What about generals and mess-sergeants?" I asked. "Those, too," he said. "The list can be widened in the face of opportunities this side of the breaking point."

We are wealthier in time than we think we are. Even when days begin with things getting unstuck and end in uproar and havoc. A candid recollection sometimes shows that we were having the time of our lives in the midst of it, and would happily go through it again; a long look back sometimes discloses that what Barry Fitzgerald in O'Casey's play used to call "a state of chassis" was probably contrived with unnecessary extravagance. One way to baffle thieves of time is to let people around us get on with their own work unburdened by numbing advice and counsel. No doubt they'd do better with a few crisp directives from us, but no doubt they'll live, anyway. And so will we. "Most issues are not decided," Judge Learned Hand has said in words that give me strength these days after I've had my injections of Arthur Krock, Walter Lippmann, and the Alsops, "Their importance passes and they follow after." I'm glad, though, that somebody is watching what's going on alertly.

"It wasn't exactly what the man who planted those apple trees intended," a friend of mine who built a modern house on an abandoned farm in the Berkshires said when a nondescript tangle he had meant to clear burst into bloom, "but it's worked out all right." Almost forgotten sowings have a way of producing unexpected windfalls. The time angrily spent learning languages in sight of a football field and tennis courts turns out all right when random, business, or martial travel makes some knowledge of Europe's irregular verbs useful. And historical, musical, geographical and mathematical training has more than one place in the arc of a lifetime.

Time can be used more than once, then. Particularly through memory. The week ends and holidays we remember with the greatest pleasure may be those we spent with one of those demonic hosts who likes to run a perpetual rural Olympiad. More likely, though, they are those in which we remember that the surf was just right; or the conversation, food, and drink seemed above par; or the card players showed appropriate devotion to what they were doing. Last summer I spent a couple of weeks on a freighter bound from New York to Montreal and back. I've repeated that trip in recollection often; in conversation, too often. Several times a year I go out and walk a link of the Appalachian Trail, a remarkable footpath through woods, over mountains, around towns and along streams, that runs from Katahdin, in Maine, to Oglethorpe, in Georgia. So far, I've only crossed Massachusetts and Connecticut. But I'll do a lot more. Or, at any rate, I think I will, and that's a pleasant way to spend future time. No brambles, no sudden storms when you're thinking about it, either.

We all seem to be more venturesome about balancing time when we are away from home. Abroad, we cut our losses quickly. If the hotel is terrible, we move. If one place is not what was promised, we find another. We make unplanned, unscheduled side trips on an instant's impulse to see a Crusader's castle, a village festival, a collection of pictures. It's often as rewarding as getting up from the dinner table and going to see a play that very night instead of waiting till your interest cools.

I landed at Gibraltar once, in an immoderate hurry to get to Madrid. Then, in Gibraltar, I saw a bullfight poster announcing that Belmonte was coming out of retirement to appear in a *corrida* at Malaga. And Malaga, as the travel agent mentioned once or twice while he was phoning, sending wires, and going through the ceremonies of rearranging a paper accordion of tickets, was hardly a short cut to Madrid. The afternoon in Malaga was worth it.

Time, Carl Sandburg has said, "is a sandpile we run our fingers in." It is high enough to last a lifetime, though, and big enough to build many castles. If we spend too much of it fretting over day-to-day tactics we probably won't get half as much done, half as much fun out of it as we will if we concentrate on the grand strategy in disposing of our share of eternity.

HORST



MRS. KINGMAN DOUGLASS (Adele Astaire)
photographed at her house in Middleburg, Virginia, with "Missy," her Jones terrier.

A FAMOUSLY PRETTY FOOT

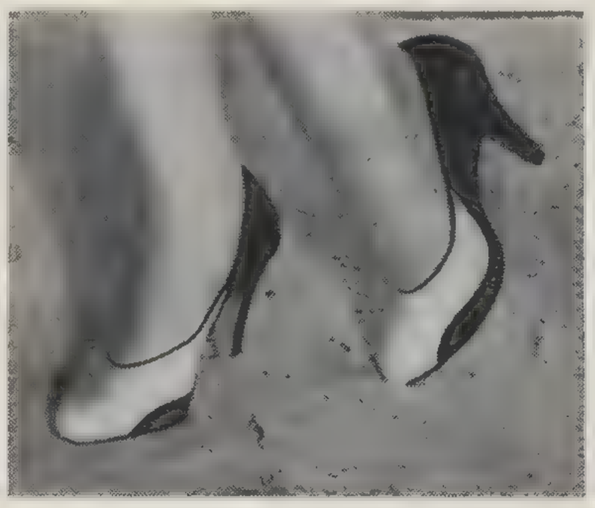
On the page opposite is a well-known lady
with a famous pair of feet; a pair of feet
that have danced, tapped, and twinkled
across a quarter of a century on both sides of the Atlantic.
Adele Astaire is as versatile and vivacious as her footwork.
She has played many rôles, and each of them
as if it were the one rôle she was cut out to play—
as half of that unforgettable team—Fred and Adele Astaire—
which first achieved stardom in 1922;
as the wife of Lord Charles Cavendish, the second son
of the Duke of Devonshire; as a hostess in England,
and for sixteen years, as chatelaine
of Lismore Castle in Ireland.
During the war years, no one worked harder for the
Rainbow Corners in London (one of the Red Cross clubs).
Widowed in 1944, she later returned to America—to home.
Now married to Kingman Douglass, she lives the life of a
Virginia country woman in Middleburg, Virginia.
For the last twenty-five years, Delman has been making
her shoes to order. Mostly opera pumps,
always with a heel. And the heel isn't to make her foot
look smaller either . . . as she wears that almost nostalgic
size, 5B. She wears heels for comfort
for, she says, her generation didn't wear flats
and so never got used to them.
Mrs. Douglass likes shoes (she has about sixty pairs
of them), and what she likes a shoe to be, is this:
a high-heeled opera pump with a tapered toe, and any
decoration to be a part of the shoes (not laid on), like a
welting, or insert, or a bow that sweeps up from the vamp.
On these pages, four of her favourite shoes,
each with its own small, fine difference,
and each pair made to order for her
by Delman's master craftsman, Salvatore Aprile.
Delman has just opened a made-to-order shoe salon.
Or to be more accurate, he's opened it officially, because
for some few people for quite a few years, he's been making
made-to-order shoes on the QT. (Now he's making
them *off* the QT.) Where? Right in his ready-to-wear salon.
The shoes—last and trial canvas included—start at $75.



Black crêpe sling slipper,
the entire vamp
bright with rhinestones.



The beautiful classic;
navy-blue calfskin
slim-heel opera pump.



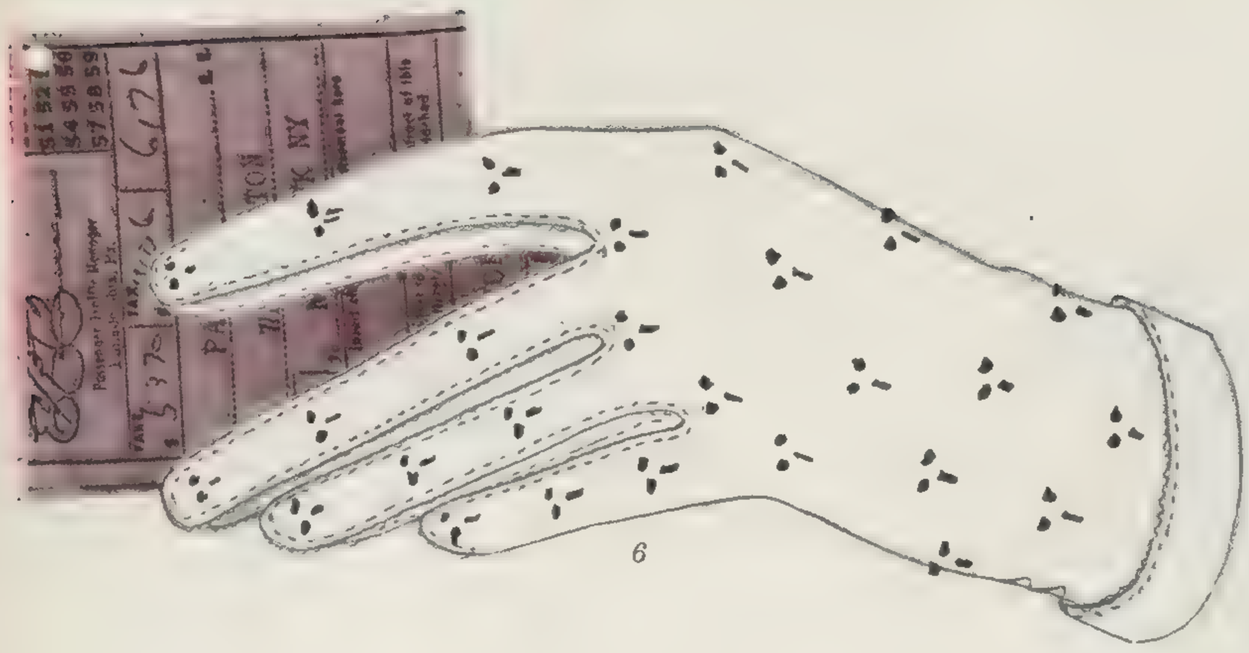
The unexpected:
white satin opera pump,
margined in black satin.

Taking an active part in fashion:

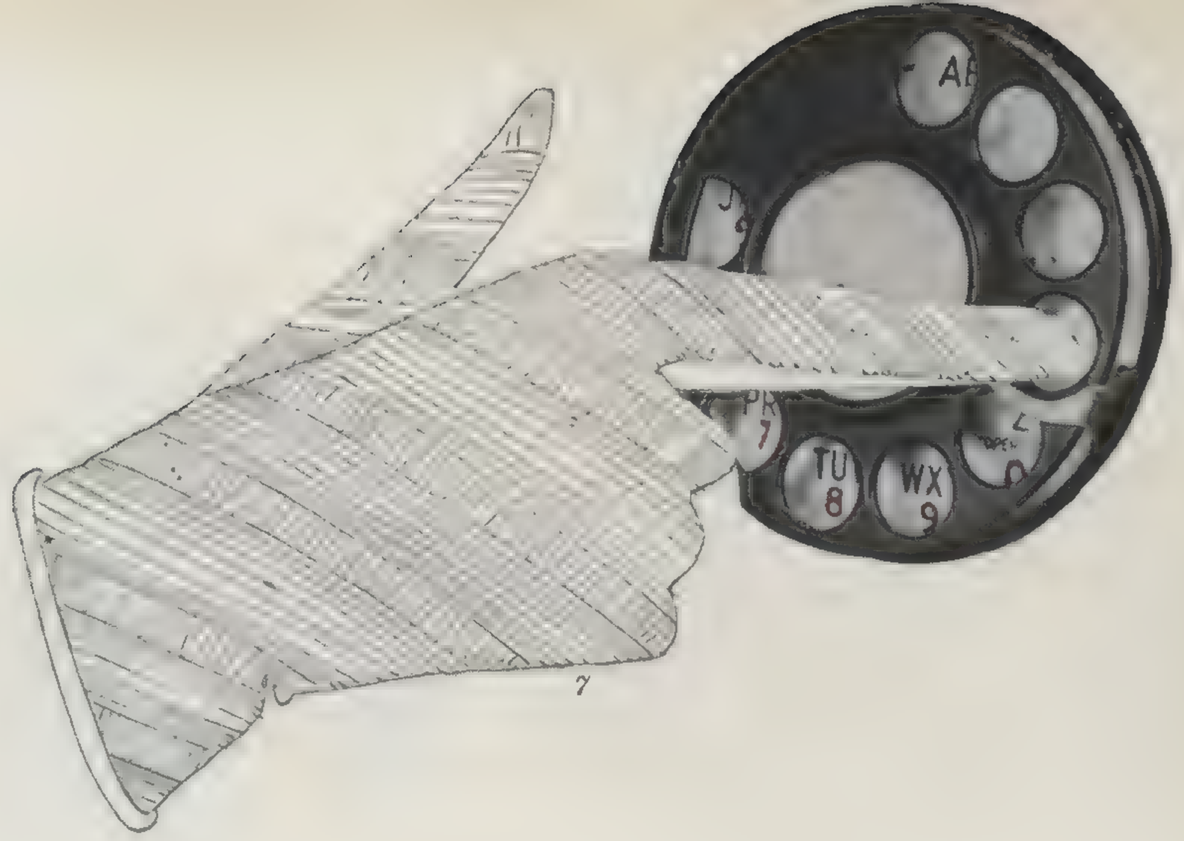
SHORT GLOVES, PINK OR WHITE COTTON

Going to be a thing: pink gloves. Going in the same direction: white gloves more tonic than basic. Fashion's paved the way for them with simpler suits, generally less-detailed clothes.
1. Cotton string gloves—white, finely knit. They make wonderful driving gloves (that's why they're holding glare-cutting rose-coloured glasses). By Wear-Right, $2 at Lord & Taylor. Lucite-framed glasses, $20 by (and at) Lugene.
2. White cotton hand-stitched, with tabs pointing to town-day. By Wear-Right, $3, at Saks Fifth. The gold lady-bug pillbox, at Cartier.
3. Delicately-flavoured pink; Appenzell-embroidered cuff. By Fuchs, $6. Altman.
4. Bright pink glove with rounded cuff. By John Frederics for Meyers Make, $5.50. At Franklin Simon. Gold-top key; Cartier.
5. Exceptional fabric: pink linen, bias cut, cuffed; nylon tricot palm. By Shalimar, $3 at Bloomingdale's. The pronged gold swizzle-stick closes telescopically. This, from Cartier.

Dagmar



6



7

6. French knots in black, scattered in a fleur-de-lis pattern on white. (Print idea, via embroidery.) By Van Raalte, $3.50. Bloomingdale's.
7. Seersucker piqué: a cool glove, wonderful young glove. Rolled cuff; double-woven nylon palm. By Hansen, $3. Wanamaker's, Phila.
8. Four tiny shoe-buttons fasten the back of this white cotton glove; buttonholes and scallops are rimmed in black. A glove for the black-linen-sheath; Van Raalte. $3.50; John Wanamaker. 14-K gold bamboo fountain pen; Cartier.
9. Cuffed pink cotton glove; the cuff adjusts to your own choice of width. Not for sheer dresses but wonderful for suits. By Gant-Madeleine, hand-sewn in France, $5 at Best's. Gold and diamond lighter, from Cartier.
10. Scalloped pink band appliquéd at wrist. A sprinkling of detail—just enough to pick up one of the fresh pinks in a full-skirted print dress. By Crescendoe, $3 at De Pinna.



8



9



10



ELIZABETH ARDEN'S "PINK PERFECTION PLUS"
LIPSTICK—REPEATED IN THE PHOTOGRAPH, RIGHT.



RUTLEDGE

*F*lower prints for the bedroom



Everything's in flower: print dresses, hats, the geraniums on window sills—and now, as these and the next four pages show, even lingerie. Not that some flowered lingerie hasn't always been with us, and couldn't always be had if price was no object. The difference here is that there's a wide range of prices, some definitely pleasant. And the point here, as with all things flowered, is purely personal—the rush of femininity felt when you pull a soft, sprigged robe around you; the beauty treatment that any airy, floral fabric (many of these are nylon) makes you feel you've had.

Facing page: Beauty treatment to give yourself at home. One, a nylon organdie peignoir embroidered with cuttings from a flowering apple tree. Two, a lipstick in a new pink that improves on pinks in nature—by Elizabeth Arden in two intensities: "Pink Perfection" as well as the "Pink Perfection Plus" here. Peignoir by Perfect, in Burlington fabric; $85. Bonwit Teller; Neiman-Marcus; I. Magnin.

Left above: Tiny bachelor buttons embroidered in a bouquet of colours on an imported white batiste bed jacket, $18; plain batiste nightdress, $18. Both, by Iris. Bergdorf Goodman; Marshall Field.

Directly left: Pink clover on white nylon georgette—the bed jacket, $19; nightdress, $35. By Dwalyne. From: Henri Bendel; Himelhoch's; Neiman-Marcus.

RUTLEDGE





*P*rinted nightdresses: short and long



This page: Short nightdresses of nylon tricot, now in printing for the first time ever. *Above left:* Dots on nylon tricot. Adjustable straps, elastic waist—fits all sizes. By Van Raalte, $13. Lord & Taylor; Hudson's. *Above right:* Lilacs on nylon tricot. By Carter's, $10. Lord & Taylor; J. W. Robinson. *Left:* Neat bowknots on nylon tricot. By Kickernick, $9. Best's; The Dayton Company. *Facing page:* A peignoir of apricot satin with a spring-flower print, and a matching chiffon nightdress, its waist moulded with satin cords. Both, made to order in French silks: Léron.





Lingerie: your pick of flowers

This page, left: A print of pink roses on white nylon tricot—a slip with a figure that's slim yet easy; a flounced hem. By Strutwear, $9. At Powers, Minneapolis; Meier & Frank.
This page, below: Pink clover blossoming on white—a short nylon tricot nightdress, that could almost pass for a real dress, considering its length, its neckline, its pretty print. By Munsingwear, $11. At: Altman; Hudson's.
Directly right: Rosebud-printed pyjamas of white nylon georgette, outlined with bands of nylon lace, all the details sewn by hand. By Saab, $30. Henri Bendel; Bullock's-Wilshire.
On page 160: more flower-printed lingerie.



RUTLEDGE





1

The long life of the short fur

Very often they're called "spring furs," but they're about as seasonless as pearls. Chances are, these little furs will live out their busy lives without ever seeing the inside of a cold-storage vault. (Don't forget air conditioning, and air travel.) Here, four new spring shapes, all good for a long run, each a short course in flattery: the new straight finger-tip-length jacket; the balloon jacket; the fur shirt; and the little cape with the away-from-the-neckline.

2

FRANCES MCLAUGHLIN





3

1. A light armload of mink; a balloon jacket that is mostly sleeves; bloused here, the back *can* hang straight—over a narrow dinner dress maybe? Of Emba mutation mink (called Jasmine), at Ben Kahn.
2. Fur to your finger tips; a new length and a wonderful shape for day and evening: small collar, opulent cuffs; the gusseted pockets, slantwise works of art. Designed by Dior, of Great Lakes ranch mink. At Bergdorf Goodman; Nan Duskin; J. W. Robinson.
3. The delicate shrug in mink, with a wide-away cuffed neck-line that can creep closer to the throat by day. Light as chiffon, it's worked horizontally (that's called "sable cut") and it's buttoned once. Of Emba Royal Pastel mutation mink, at Bergdorf Goodman.
4. The fur shirt: slit sides, turnback cuffs and everything, and a born traveller. To wear over every narrow skirt you own. Of black-dyed Transveldt Cape-Hope Sealskin, at Fredrica.

4



Vogue Patterns for the busy—five "Easy-to-Make"

"Easy-to-Make" means that these Vogue Patterns have been screened for the busy. They have fewer pieces; very simple construction; no time-consuming details. And, since understatement has never been known to hurt any design—particularly if it's a design for an easy-to-live-in summer dress—these might be very handsome pieces of fashion in your clothes-life. You could make one—in one of the new-faced cottons, or in bright-coloured linen—in (probably) as little as one day; perhaps make it the beginning of a summer wardrobe based on Vogue Patterns. (Others, coming in future issues of Vogue—look for beach clothes in May 1; for evening dresses in June.)

For further information about these patterns, turn to page 168.



VOGUE PATTERN 7231, "EASY-TO-MAKE"

VOGUE PATTERN 7692, "EASY-TO-MAKE"



Beauty (left) made in a day: short white evening dress, good for evenings all summer. We used icy white cotton cloqué piqué; found that a camisole bodice plus a circular skirt adds up to one of the least complicated sewing plans ever. This is Vogue Pattern 7692; the fabric, by Bates. Rhinestone earrings, by Marvella; the white rhinestone-lit belt by Calderon.

Two straight pieces (above), plus collar, cuffs—all that's in the pattern envelope that launched this striped cotton daytime sheath dress. The waistline is marked only by a belt (one fitting problem eliminated). Our fabric, saffron-yellow and black striped cotton; by M. W. Thomas. Vogue Pattern 7231. The big, concentric circle gilt earrings by Hattie Carnegie.



VOGUE PATTERN 7947, "EASY-TO-MAKE"

Simply a yoke (left), plus a flare of stripes to be caught in by a belt—easy formula for a cotton dress, that might be beach dress, patio dress, all-day-in-the-country dress. We made it in sharp black and white stripes; added a wide black patent leather belt to mark the waistline. Vogue Pattern 7947; fabric, Nofade cotton broadcloth. Belt by Calderon.



VOGUE PATTERN 7819, "EASY-TO-MAKE"

One part (left) of a dress-and-coat ensemble which we made in linen—this sleeved sheath. Kimono sleeves cut in one with front and back make its cutting-out a matter of minutes; again, the waistline's put in with a belt. We used red-embroidered white Irish linen; added a scarlet leather belt. Vogue Pattern 7819; crease-resistant linen by Moygashel. Belt, Calderon.

VOGUE PATTERN 7940, "EASY-TO-MAKE"



Four pieces make the coat (right), that's worn over the embroidered sheath. There are two fronts, two backs (the sleeves again cut in one with); plus a collar, cuffs, and pockets we didn't count because they're so simple. In bright red linen; the dress and coat together a good plan for country week ends; lunch in town or country. Vogue Pattern 7940; linen by Moygashel.

ALL PHOTOGRAPHS TAKEN BY COFFIN AT THE INN AT RANCHO SANTA FE, CALIFORNIA



1



2

The handbag, materially changed

Infrequent news, and therefore exciting: a change in what the handbag's made of. To name some names: aniline calfskin; alabaster alligator; leopard-print silk crêpe; pink velveteen. 1. Aniline calfskin, hazel colouring. Satchel with *capacity*; with a compact, cigarette lighter, other usefuls already in it. By Evans, of Loewenstein leather, $72* at Saks Fifth Ave. 2. Alabaster alligator envelope, with a thong closing. By Deitsch, of alligator by Fleming-Joffé; $115* at Bergdorf Goodman. 3. Alabaster alligator (repeated, because important) satchel by Nettie Rosenstein; Fleming-Joffé alligator. $250*; Saks Fifth. 4. Leopard-print silk crêpe envelope; for late-day. (Quarantine it from *other* imitative prints!) By Renée-Montague; $23*. 5. Pink velveteen satchel; whangee handle. For late-day now; all day with summer dresses. By MM, $13* at Bonwit Teller.

*PLUS TAX



3



4



5

FRANCES MCLAUGHLIN



You hate to see it—your skin losing its fresh look

Do women have to put up with these?

A skin that looks coarse?

Its color muddied?

A skin that looks harsh and rough?

A fascinating, immediate change can come over your face...



You can do something to change your skin



You can feel your skin responding



You owe it to yourself to bring out your beauty

Free your skin. Dirt, old make-up *stick* in pore-openings. Fatigue, wind, dry air constantly rob your skin of its precious oil and moisture.

There is an exclusive formulation of skin-helping ingredients in Pond's Cold Cream. As you use this famous cream, its skin-helping ingredients work together on your skin *as a team*—in inter-action. And you help *both* sides of your skin as you swirl on Pond's Cold Cream.

Outside, embedded dirt is lifted from pore-openings—your skin is cleaned, *thoroughly*. *At the same time*, your skin is given smoothing oil and moisture it *needs* regularly to be smooth and fresh.

Inside, the circulation is stimulated, bringing up color in your skin, helping the skin to repair itself and refine itself.

Feel a wonderful smoothness come to your skin. *Each night* give your face this special oil-and-moisture treatment—to replace the continual thieving of your skin's freshness and softness . . . to cleanse it *rightly, deeply:*

Soft-cleanse—swirl satin-smooth Pond's Cold Cream *up* all over your face and throat—*generously*. Tissue off *well*.

Soft-rinse quickly with more skin-helping Pond's Cold Cream. Tissue off *lightly*.

This double Pond's Creaming replaces smoothing oil and moisture as it cleans your skin *immaculately*. And at the same time, it *livens* your skin. As you use this famous cleansing cream *every* night, your face takes on a lovely, *cared-for* look.

(Note: Thousands find in the morning that another *quick* Pond's Creaming starts their day with new freshness.)

Look your loveliest and you send out a happy-hearted confidence to all who see you.

You'll see the wonder of this skin-helping cream—*immediately*—after your first Pond's Creaming.

Use Pond's Cold Cream *every* night—mornings, too. (Remember, the constant loss of your skin's natural oil and moisture goes on *every* day.) As you use Pond's, you will delight in your lovelier skin—and you will gain an attractive new self-confidence.

So many women are discovering the amazing effect of the inter-action of Pond's Cold Cream on their skin that more women use Pond's than any other face cream at any price.

Go to your favorite face cream counter and get a large jar of Pond's Cold Cream today.

The Marchioness of Milford Haven —**American wife of the great-great-grandson of Queen Victoria says: "Pond's Cold Cream is my one *essential* cream. It cleanses my skin beautifully—leaves it looking fresh and glowing. I couldn't do without it."**

ON THE BRIDE'S TABLE *continued*

A bride's choice of flat silver can be, should be, hers for life, and the markings as timeless as love. The silver and markings shown on pages 116-117 are just that. With the six additional good choices (all available American sterling silver patterns) shown here, are suggestions for correct markings, referring by number to examples on pages 116-117.

1. Heirloom Sterling "Stanton Hall," in the French eighteenth-century manner, might be marked with maiden initials in Entwined French script (as in 1).
2. Kirk "Repoussé," with a full-handled repoussé design, might take script (as in 1 and 5), or triangular initials (as in 2, 3, 4, 7), on the plain back.
3. International "1810," a traditional fiddle shape, lends itself to maiden initials marked in a triangle, or Open American script.
4. Wallace "Grand Colonial," with its three-dimensional pattern, could take a triangular marking (as in 2, 3, 4, 7).
5. Watson "Colonial Fiddle" is right for Open American script or a triangular marking of initials (as in 2, 3, 4, 7).
6. Whiting "Adams," a reproduction of an Early American shape, could well take a crest on the front and a triangle of initials on the back (as in 2), or a triangular marking on the front (as in 2, 3, 4, 7).

Most of the American patterns mentioned here and on pages 116-117 are available at the stores listed below.



ALTMAN
BAILEY BANKS & BIDDLE
THE J. L. HUDSON CO.
JACCARD JEWELERY CORP.
SAMUEL KIRK & SON
CHARLES MAYER & CO.
MERMOD JACCARD KING
D. P. PAUL
C. D. PEACOCK, INC.
SHREVE, CRUMP & LOW CO.
ZELL BROTHERS
MIEHLMANN



Viva

AN EXCITING NEW CREAM GIVES **LONG LIFE** TO YOUR BEAUTY



LINES AND CREVICES
seem to vanish



PERKS UP SLACKNESS
of tired, tense skin





BRINGS NEW BEAUTY
to lifeless-looking skin

Viva can do more for you in a half hour than you ever dreamed possible. Viva is *absorbed* by the skin—you can see and feel the difference after one 30-minute application. Viva is made of many oils and elements to bring long life to your beauty.

One element seems to fill little lines and crevices on the face and neck . . . to help them vanish. Another perks up the slackness of tired, tense skin. Still another aids to restore the youthful elasticity of the skin . . . makes a lifeless-looking skin appear to have new life.

All this and more! The elements in Viva are so combined that the skin is soothed, smoothed, and softened. With Viva you do not notice dryness or flakiness—that stiff, dry, wrinkled feeling disappears. Sensitive skin responds to its soothing effects. FRANCES DENNEY promises that your beauty will have long life when you use Viva faithfully.

$7.50 plus tax

Frances Denney

FRANCES DENNEY *preparations are sold in the cosmetic department of fine stores, or write* FRANCES DENNEY, *Philadelphia.*



Full-fashioned for fit
Silf Skin controls

Pantie girdle shown $5.00
Rayon, nylon or silk elastic

Seamless for comfort
without constraint

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Silf Skin

PANTIE GIRDLE

Silf Skin, Inc. 10 East 39th Street 159 Madison Ave. N. Y. 16, N. Y.

DECORATING NEWS

(Continued from page 101)

imported from Japan, in its natural silvery colour—wonderful idea for country walls. Wallpapers, this spring, divide themselves into three groups:

WALL GEOMETRY. First, non-traditional designs: geometric or abstract patterns, usually small in scale, newest in two colours, or one colour with white. These wallpapers, like the "Square Diamonds" design on page 99, slide neatly into a provincial decorating scheme.

At Piazza Prints there's a new flocked paper with big red polka dots on a shiny white ground—companion piece for the red-flocked white satin, in a rococo design, at Patterson Fabrics. Both designed by Charles Bardet.

ARCHITECTURAL WALLS. Another great group of wallpapers is strongly architectural in design: Palladian arches, mouldings, lattices, vaultings, or designs suggesting stonework, marble, brick.

One of these, called "Retrospective," is shown on page 99. Another, "Firenze," has a graduated dot pattern of black and white triangles that give a feeling of soaring Gothic vaulting. This is from Pageant, which also offers a striped paper called "Pompeii" in a sort of mosaic design, handsome in gunmetal-grey and white. The excellent "Pineapple" design at this house is available now in a smaller scale, in black and white or one colour and white.

The architectural feeling shows again in Margaret Owen's "Jalousie," which has slatted blinds, held by tasselled cords, printed diagonally across it. It's available in such charming colour combinations as celadon green on mauve-pink. Also in this architectural group is Katzenbach & Warren's paper with obelisks, boldly scaled, in black-on-colour, designed by Marion Dorn.

WALLS, FORMAL, FANTASTIC. The third group contains romantic designs, sometimes very formal, sometimes light, fantastic, of gardens, pastoral scenes, flowers, butterflies. One of these called "*Bouillabaisse à la Marseille*," has lobsters and all the other elements of the soup lined up in horizontal rows, in bright colours on a white ground. This is at Piazza Prints.

Much more formal in feeling are papers like "Topiary," a romantic design (from Pageant) of clipped yew trees in wooden tubs, on a sky-blue ground. Louis W. Bowen, Inc. has hand-painted panels of clipped yews in black and gold Regency buckets, on a white ground, to be used dramatically in a small hallway.

Louis W. Bowen, Inc. also has a three-part panel series which can be cut out and applied on a wall to make a mural of any size. One paper represents wood-panelling to be used as the base; another has strips of flowers, a sort of herbaceous border, to arrange above the panelling or "fence" (both may be bought by the yard): then there are vertical panels of trees, to be cut to any height and grouped according to landscaping whim.

Butterflies float about everywhere. Louis W. Bowen, Inc. has a delicious *Shiki* silk paper, in a wide range of colours (particularly a beautiful clear red) on which are hand-screened white butterflies and flowers. At Piazza Prints, there's a butterfly wallpaper called "Summer Sky" in which the butterflies, in fluorescent colours, shimmer on a white ground—brilliance for a country house bedroom.

Yellow sea shells on sand-white, black Spanish door locks on yellow, and old maps of London on soft blue, beige, or white, may be found at Louis W. Bowen, these last being hand-printed Ramsey papers.

LIGHT-AND-AIR CURTAINS. To billow at summer windows, there are new sheer materials far surpassing the plain "glass curtain." (Witness the goat's-hair-and-linen material on page 100.)

At Stoffel Fabrics, there's a wonderful collection of embroidered or dotted Swiss curtain fabrics: of deliciously-coloured plain organdies; of prints. Among these last are "Bacchus," a romantic design by Cecil Beaton, on batiste; "Clover Time," and "Hummingbirds and Grass," summery designs on voile. A printed nylon called "Spencerian Letters" has an over-scaled, lacy design of slate-grey or brown or gold on white; Cheney Brothers.

A printed batiste (or percale) called "Palladio" has a design of façades and architectural details (architectural influence again) in many colours, or black on white. This is at Quaintance Fabrics, which also has "No Trump"—black and white playing cards scattered on a white percale ground, with splashes of brilliant colour.

Lacy, hand-woven casement fabrics at Arundell Clarke include a fringy-looking white material called "Linten Lace" and a filmy black and natural sheer called Weave #5." Scalamandré has silk organzines in fresh, flowery colours. An Egyptian cotton called "Filigrano" has a flower design of drawn work and embroidery, and comes in pale colours or all-white; at Updecor Fabrics.

CURTAIN, SLIP-COVER GARDENS. Blooming among the new flower prints: fantastic tulips on a clear orange ground, on heavy cotton, and a stylized French garden on black-and-white percale, both at Margaret Owen; bouquets of red, mauve, and pink flowers on glazed chintz, or yellow and terra-cotta dahlias on natural linen, at Brunschwig et Fils; a cotton print called "Rock Garden," hand-printed in Sweden, at Updecor Fabrics.

A new *toile* design called "Farm Girl," at Brunschwig, looks very contemporary in black and pumpkin on heavy white cotton, and here, too, is a wonderful country-house print from France called "Les Baux," with Paisley border in curtain-length panels. A white glazed chintz with gold Empire medallions,

(Continued on page 154)



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Clocked for

town or country—

THE FELT COAT;
THE STOLED DRESS

Close-ups of the clothes worn by the busy beauty on page 82. (Wouldn't want you to think they're good only at getting in and out of a car.) Actually, these would be interesting anywhere as fashions; happen also to be wonderfully workable. *Above:* New material for a spring coat, which is also a raincoat: this is felt, treated to a waterproofing process. Lined with rayon taffeta; tosses on easily over almost any day clothes. Might be, for all these reasons, the busiest coat in a closetful. Of Central Felt; $55 at Lord & Taylor.

Below: The dress with its own stole—good fashion, and a good plan for a busy life. Here, a pleasantly useful addition to an almost classically simple daytime dress of red and white Tattersall checked silk, with its own elasticized red belt. The busy beauty on page 82 wears this dress under the felt coat opposite; later, the dress might go out on its own, with the stole tied about the shoulders. By Claire McCardell, of silk by Schwarzenbach-Huber; $55. Dress, metal hair band by Ben Hur, at Lord & Taylor. Gilt earrings by Bergère, at Bonwit Teller.



HONEYMAN

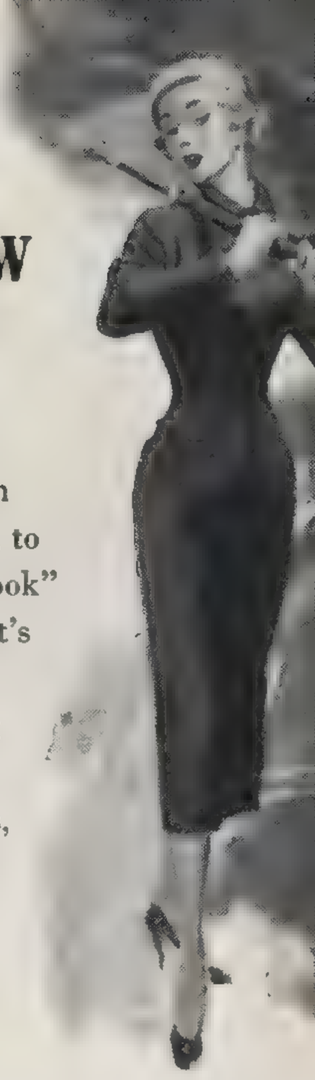
THE BUSY BEAUTIES

(Continued from pages 79-81)

The beauty with the telephone, page 79. Included in her surroundings: nylon tricot nightdress and stole by Nettie Rosenstein; at Bonwit Teller. Quilted linen blanket cover; Baccarat & Porthault. Marble-top table; Lord & Taylor. R.C.A. Victor radio; Westclox Baby Ben alarm clock. Limoges cup and saucer, Mayhew Shop. Rattan headboard, the Head-Bed Co.

The beauty with the baby, page 81, wears a champagne-coloured silk organdie evening dress by Hattie Carnegie. Earrings, by Nettie Rosenstein, and rhinestone-paved envelope by Magid: at Saks Fifth. Gloves by Superb; at Lord & Taylor. Baby's crib and fittings, from Best's.

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The new "Outer-Look" flows in one long, unbroken sweep from naturally rounded bust, to little middle, to smoothly slimmer hips. Have the correct "Under-Look" . . . and your freedom and comfort, too . . . in Formfit's one-piece Life Foundation! This soft, light creation gently molds your figure into line, keeps you feeling wonderfully fit and confident. Choose your Life Foundation from an array of gorgeous styles, fabrics, elastics—all tailored with that one-and-only Formfit flair for perfect fit. At your favorite store!

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at finer stores everywhere

J. P. SMITH SHOE COMPANY—CHICAGO 22

DECORATING NEWS

(Continued from page 150)

at Patterson Fabrics, has a wallpaper to match. Their reversible cotton damask—gold on white, white on gold—is one of the most beautiful fabrics around.

Patterson Fabrics also have a new splotch print in the one-colour-with-white idea—shades of yellow or red on heavy white cotton—and a fine geometric pattern called "Kilim Squares," brightly coloured, on natural linen. An English chintz called "The Feathers," at Updecor Fabrics, has an all-over pattern of feathers in black or one colour on white.

UPHOLSTERY TEXTURES. For upholstery, new linens and linen tweeds: Arundell Clarke's rough-textured Belgian linens; Brunschwig et Fils' Belgian linen tweed in black-and-white, black-with-one-colour, or two colours; Dan Cooper's linens printed with soft-coloured, small-scale designs, one of which is a black-and-blue abstraction on grey linen called "Sali."

Patterson Fabrics have linen tweeds in closely-woven or nubby textures. At Knoll Textiles Inc. are many variations on the linen-tweed idea, both hand-woven and machine-woven; also a new woven-plastic material that looks like natural straw cloth, but is practically indestructible. (It just won't *matter* if the dog jumps up on the sofa.)

CHANGEABLE SILKS. New silks, for draperies or upholstery, have one colour woven across another colour, in the manner of Siamese silks; often have a thread of black, like the black-specked yellow silk photographed on page 100, or the changeable orange silk, black-threaded, on page 99. (Both come in a range of other colours.)

An Italian cross-woven taffeta combines, for a beautiful instance, peacock-blue and green; at Updecor Fabrics. Here, too, is a charming moire with an Empire wreath design between stripes. A sturdy silk shantung, "Hiro," imported from Japan, comes in assorted colours, and a nubby raw silk, "Mandarin," comes in natural, or can be dyed to order; these are at Arundell Clarke.

Greeff also has a magnificent collection of heavy silks mixing two colours. And Thaibok's hand-woven Siamese silks, in their fabulous range of colours, now come in a nubby texture in the heavy "Peng" weight.

JAPAN RE-SEEN

(Continued from page 106)

on a sunny Sunday afternoon. There was great excitement, crowds; streets were jammed. The men all wore Occidental dress and about one woman in two hundred wore a kimono. Everyone was buying something, having tea or eating something; everyone looked happy. I was charmed and bewildered. My only sense of loss concerned the passing of the kimono.

In restaurants, stores, and all the public buildings radios blared forth American jazz. Though Tokyo has its own Philharmonic Orchestra, the city is crazy about juke boxes—and about pinball machines. Probably the only place in the world where the neon sign is a decent decoration, Tokyo makes it seem a thing of beauty—pinks, reds, greens and blues, yellows, lavenders, chartreuses, glowing in the Ginza, the great avenue.

This sprawling city is the coming urban playground and nightspot of the Orient. There must be two thousand restaurants and night clubs in Tokyo, some of the restaurants not seating more than six people, some seating two hundred. They are not only Japanese but Chinese (Chinese food is very popular in Japan), Hungarian, German, Turkish, and anything else including American, to attract the ever-present G.I. ("Ever-present" is an understatement. Every city street, every beach, even the most remote shrine and mountain village, has seen its bus-load of eager tourist G.I.'s, complete with cameras. But the story of the Occupation is too big and too long even to touch on.)

We were entertained in Tokyo at a tea party at the house of Prince Mikasa, brother of the Emperor. (Not his home; no entertaining is done there, but at the sumptuous Western house built for these occasions.) The residence of their Highnesses was just barely visible as a rooftop over the trees in the manicured garden.

The Prince himself was up and about, introducing people, pointing out the things of interest including some potted bonzai trees three hundred years old and only six feet tall, so carefully had they been trained, pruned and hair-dressed. We were served delicious tea food: small tender bits of chicken continuously fried by a Japanese cook in high chef's hat, mussels the size of walnuts, English biscuits hot and cold, and the Japanese slightly bitter peanut butter. We could drink any of the usual cocktails plus Coca-Cola and a bottled orange juice tinted to a flaming tangerine.

In Tokyo we stayed at the Imperial Hotel facing the Imperial Gardens around the Emperor's Palace. The hotel, a vast modern building, contains all the usual facilities and three sizeable restaurants, a grill for steaks and chops, two bars, six large private dining rooms thickly patronized by all nationalities including Pakistanis and Hindus in costume, as well as Japanese businessmen, who conduct their affairs here or in the teahouses (Japanese equivalent of our club or board room). The Imperial has an underground network of shops, florists, furriers, burgeoning through the corridors like a little village.

In one of the Imperial's main restaurants, much like Prunier's in

(Continued on page 157)

THE LADY CHOOSES

With serene confidence, she warmly welcomes
her guests, knowing that hers is a hospitality gracious and warm,
infinitely correct.
You see her instinctive good taste in the linen that graces her table...
in the sterling that sparkles in soft candlelight...
in the buffet that's planned and served with such studied care.
You see it, too, in her choice of refreshment...MILLER HIGH LIFE,
the Champagne of Bottle Beer...
golden and gleaming in its distinguished, crystal-clear bottle.
Yes, the lady chooses, wisely and well...knowing that quality
is always in good taste...*that good taste is always in Miller High Life!*

Miller
HIGH LIFE

Dress and jewelry—Ann Fogarty

Chafing dish—Bazar Francais

The Champagne of Bottle Beer By Miller

Screen—Waldron

Mugs, ashtray and napkins—Mayhew

Photography—Leslie Gill

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D *TULIP TIME — A gay spring paper in white and tinted colors decorated with tulips. $1 to $2.*

E *ELIZABETHAN — Delicately tinted panels framed in white add charm to a fabric-finish paper. $1.50*

JAPAN RE-SEEN

(Continued from page 154)

Paris. we had delicious fish of our own selection cooked to order. In another we had delicious steak. Japan has plenty of excellent homegrown beef, mostly used in *sukiyaki*, the national dish. One never encounters lamb or mutton because the Japanese find the odour distasteful. Only in our hotel suite, finally, were we reminded we were in Japan. The bathmat beside the tub was inscribed, "HOTEL IMPELIAL," a phonetic slip.

The Emperor's palace and gardens remain unchanged though His Majesty has so little cash now that the grounds are maintained by voluntary labour. About three hundred country people arrive every four or five days to work on the grounds from sunrise to dark. For their effort each is "paid" one large bowl of rice a day.

Tokyo department stores, such as Mitsukoshi, Shirokiya (established 1612), Takashimaya, are things apart. Large, airy, pleasant, of modern Western architecture they have temples or shrines on the roof. One shop has a theatre, large gardens, and a running stream. You sit among those unbelievable surroundings, sip tea, and are shown what merchandise you may want, gathered and brought up by smiling, wonderfully polite clerks for your inspection. The constant blare of canned popular music fills all the stores. And music is your companion on streets, in stations, on trains.

At a dinner party in Tokyo we met Mrs. Takakichi Aso, the brilliant daughter of Prime Minister Yoshida. She wore a good-looking black taffeta dress after a Dior design, and with a sense of regret I inquired why she wasn't in kimono. She replied that her kimonos were lost in the war and that they were too expensive to replace.

The kimono corresponding to our *haute couture* is an elaborate thing and may cost hundreds of dollars. Specially trained artists in Kyoto make special subtle fabric designs on which the embroidery is so fine that it often looks like part of the weaving. The *obi*, or broad sash, which costs as much as the kimono, is made of hand-painted or hand-embroidered heavy brocaded silk. Up to eighteen inches wide and long enough for the ends to reach the ground, the *obi* is tied with small beautiful bands of varicoloured silks. An under-kimono and a finely embroidered neckpiece go with this costume as do the *tabi* or custom-made cotton socks with a special compartment for the big toe, and the *getas* or clogs, often made of fine brocades and designed for each costume.

Perhaps altogether typical of present day Japan, the alloy of East and West, old and new, are the costumes of Chiyoko Tanaka, a young woman who designs and sells clothes combining the style, spirit and richness of the kimono with the Western tight skirt. This sort of blending the Japanese may retain after all.

KYOTO. Kyoto is cultural and art centre of Japan, old, charming, dignified, serene. Its ancient gates and graceful wooded mountains were the background of the movie *Rasho-Mon*.

We were in Kyoto for the Gion Festival, the utmost in Japanese pageantry and the first of its kind since before the war. This is a Shinto celebration of extraordinary beauty. For two and a half hours, floats on wheels rolled by, pyramiding fifty feet into the air, each a burst of colour, cloth, paper, wood, with brilliant prayer flags flying at the top, each carrying at least forty young men. Between the floats priests walked silently, with great beauty and dignity of carriage, dressed in splendid robes of variegated beiges and greys. Some carried parasols against the sun, some walked with fans held over their heads. Bands of musicians filled the air with music, this time Japanese and strange to our ears, from tymbals, *samisens*, and horns.

Kyoto, formerly capital of Japan, is famous for its palaces and temples, for Kyoto University, for the many language schools and art schools—and for the geisha college, where girls are trained from age eight or nine to be public hostesses to men.

A quiet sleepy old place compared to Tokyo, Kyoto has known activity and intrigue. There, while walking through the temples in my stocking feet, I discovered the slightly loose and very squeaky planks in the temple floor called "anti-assassination boards," and supposed to warn worshippers of anyone's approach.

We stayed in a charming little inn near Kyoto, a simple wooden building constructed in Chinese style with bedrooms opening on a garden with a stream and fish-pond. The food here was Japanese or Western, and we ate and slept on the floor. For sleeping, three thick silk mattresses were supplied, but one may have the regular Occidental "pirrow" (pillow).

As a concession to Western ideas, baths were private. Since everyone washes and sluices himself thoroughly before entering the hot tub—as many as half a dozen persons may use the same bath water. Sometimes grated lemon peel is tossed into the bath water—delightful! Incidentally, the well-known mixed bathing is found only in cheap public places. In proper bathing places and good teahouses in the hills one bathes alone or with one's husband or wife.

The courtesy of the people in charge is a hallmark of the Japanese inn. They smile, giggle, and make jokes; they issue clean kimonos for nightwear (as they do on the clean, punctual, and comfortable trains as well); they pay little unexpected attentions constantly—anything to make you comfortable—and they always squat when they talk to guests. Whether you like this last extreme or not, you are sure they're enchanted by the fact you've come. When you go, they give you some lovely little present—a fan, a scarf, a teacup.

About half an hour away from Kyoto in Osaka Bay are Mr. Mikimoto's pearl divers. Some years ago Mikimoto contrived to help the oyster in his pearl production by discovering just where and how to insert tiny glass beads of a selected size. Today the

(Continued on page 159)

"That cluttered dressing table...

WHAT NONSENSE!"

says Ann Delafield



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ALL PRICES PLUS TAX
(EXCEPT VITAMINS)



"Face creams, throat creams, hand creams, eye creams, chin creams — wouldn't you like one cream that does everything?" says Ann Delafield. "It's *all* skin, isn't it? Skin needs cleaning. Skin needs smoothing. Skin needs protection from winter winds and summer sun. There's *everything* your skin needs to keep its *natural beauty* in my All-Purpose Deep Cream ... richly penetrating, thoroughly cleansing, naturally beautifying. Your skin will thank you by looking its loveliest all the time."

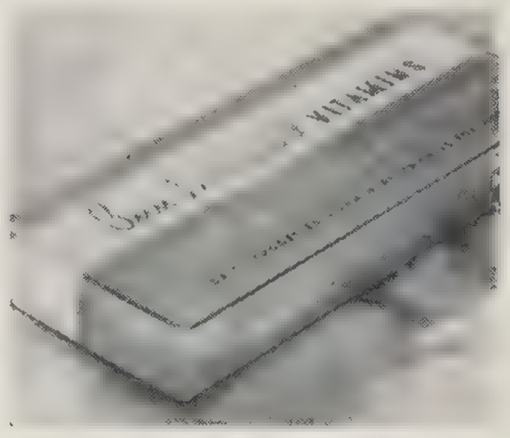
And there's a special blessing for you in every single one of Ann Delafield's busy women's beauty products. It is a vitamin-centered beauty line, because Ann Delafield knows, as you know, that beauty begins with within. It's a short line, because Ann Delafield knows, as you know, that you don't have time, don't have money for all those complicated beauty routines that were all very well in your grandmother's day.

Ann Delafield's Eye Kit is the first compact with all you need for glamorous eyes. Ann Delafield's Lipstick is crisp, clean, long-lasting, indelible. Ann Delafield's Powder saves you time, money because the foundation is built right in.

Go to your Rexall store TODAY.
Start looking lovelier tomorrow.



True French-formula powder, with built-in foundation! Five flattering shades, $1.50. Indelible clear-edging, kiss-inviting lipstick. Five shades . . . $1.25.



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Ann Delafield skin freshener. Scientific pore cleanser, refreshing skin stimulant, $1.50. Ann Delafield cologne . . . concentrated, long-lasting, $2.50.

Ann Delafield cosmetics in all **REXALL** drug stores

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WEDGWOOD—

The fragrance;

the colour

(Continued from pages 110-111)



Here, five ways to weave the new blue into your life.

1. Dorothy Gray's "Wedgwood"—perfume; cologne; dusting powder. The urns, fired to the colour and texture of the famous Wedgwood jasper ware.
2. Narrow Wedgwood blue belt by Criterion.
3. A collection of Wedgwood blue and white bracelets, beaded or baguetted; and Wedgwood blue disc earrings; by Dalsheim.
4. Wedgwood blue and white striped cotton square; Burmel.
5. Bouquets of Wedgwood blue and white lily of the valley; Flower Modes.

Everything on this page, Lord & Taylor.

DRAWINGS BY VICTORIA PARKER

JAPAN RE-SEEN

(Continued from page 157)

elderly Japanese has an enormous business. His divers are all great strong girls and women, vigorous and bright. One of them was over fifty and still gathered as many of the lustrous cultured pearls as the rest. Their expenditure of energy requires them to eat six or seven times a day, a bit more than the women who work the land.

HAKONE. We were among the second group of foreigners at Lake Hakone to visit the Hakone Museum, a lovely modern building overlooking the sea and seemingly tied to the side of a precipitous hill among boulders, rushing streams, and gardens. It has an important collection largely consisting of ancient Chinese, Korean, and Japanese art with a few good contemporary pieces. The museum offers a reception room with tea and cakes, three tea houses for students and workers, and an enormous assembly hall in purest Japanese style.

KAMAKURA. If Kyoto is the *art* centre of Japan, Kamakura, a great seaside resort, is the *artists'* centre. Among a colony of artists, writers, and thinkers live Isamu Noguchi and his beautiful wife, Shirley Yamaguchi, a celebrated motion picture actress. Here, Noguchi is making plans at the Government's request for a memorial at Hiroshima.

KARUIZAWA. Karuizawa, a country resort three thousand feet high in the mountains, is famous for golf among the embassy staffs of all nations (except the British, French, and Italians, who go to the mountains above Nikko at Chuzenji). It has undoubtedly one of the most beautiful courses in the world, originally built by one of the Mitsui for his wife.

The diplomatic crowd helps to give Karuizawa a gay atmosphere, bolstered by lots of tennis, some very cold swimming, and the splendid golf club. Japanese are as enthusiastic now about golf as they have been for years about tennis. And they are becoming great skiing enthusiasts.

NARA AND NIKKO. Nara and Nikko, geographically far separate, are exquisite little places full of temples, gardens, miraculously trained trees, and parks among the loveliest in Japan and the world.

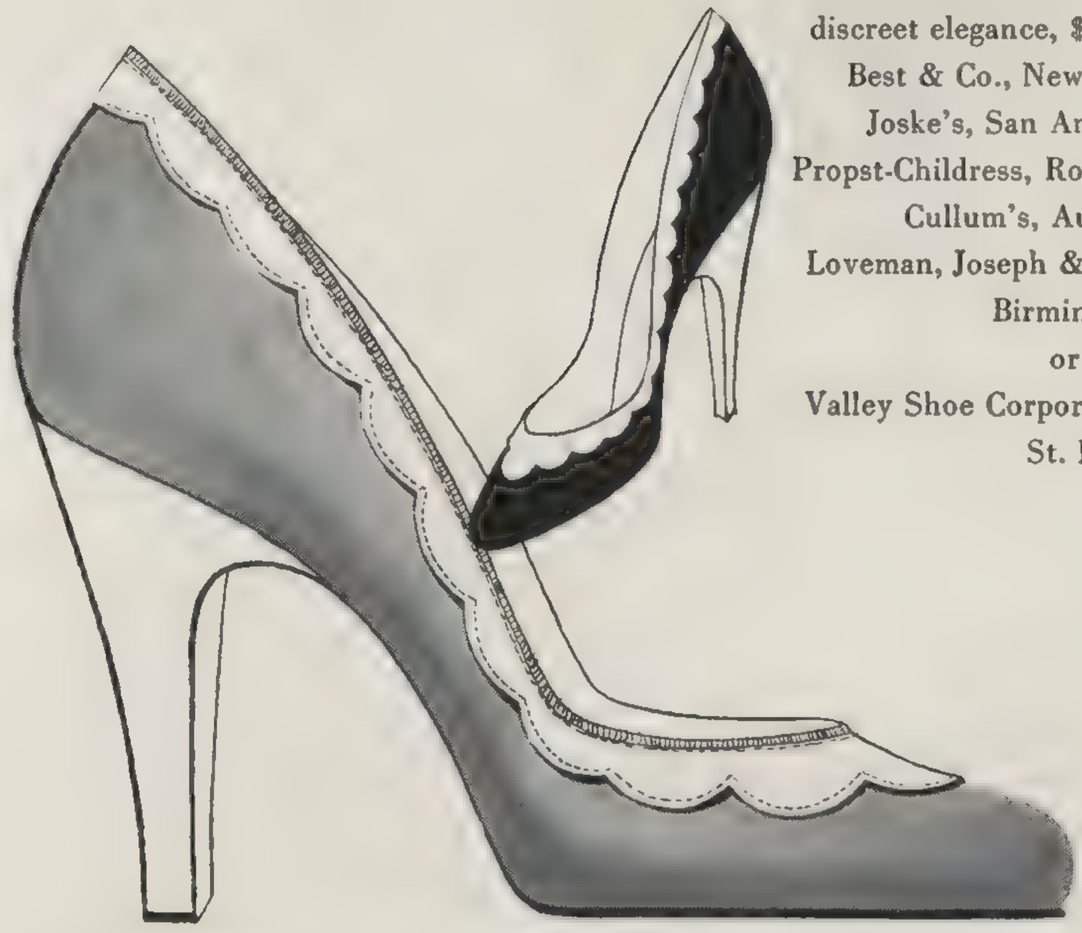
Rushing streams crisscross Nikko, set two thousand feet above the sea. Great cryptomeria trees, four hundred years old, surround the ancient temples where everyone pads around in *tabi*, socks, and one is conscious of a great deal of housekeeping going on. The holy women wear red skirts and white blouses; acolytes wear skirts of turquoise, both costumes patterned after priests' robes. The women make no sound as they move about at their duties; there is just the brilliance of their flashing skirts, among gallery after gallery of ancient paintings and carvings.

Way, way down in the flatlands

(Continued on page 161)

VALLEY INTERPRETS THE NEW IN SHOES

. . . in a delightful little scalloped shell
with a dual personality,
equally right for
your soft spring dress
or costume-suit.
It's Valley's smart
version of
ornamentation, mated with
discreet elegance, $17.95
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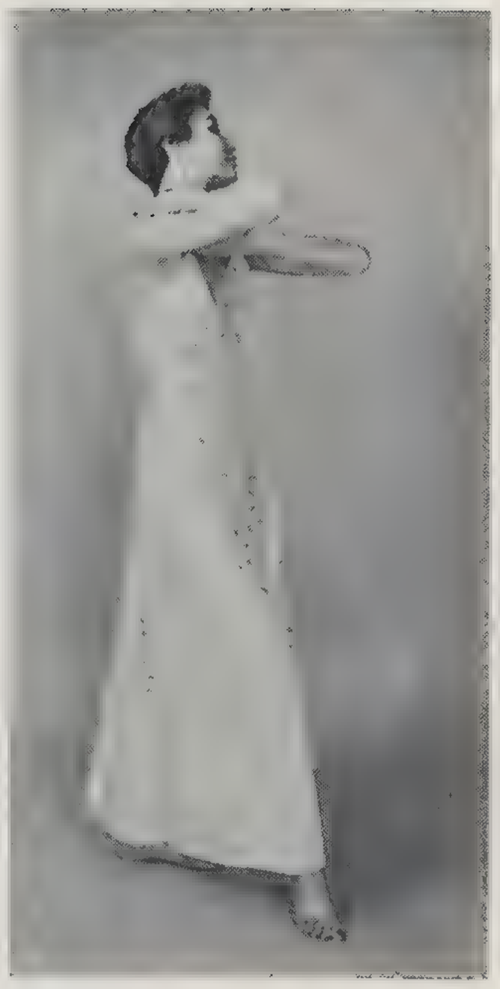
Beautiful Bryans, as featured in the color spread on pp. 10-11 in March 15 Vogue, can be purchased at the stores with the key-letter AA listed in the Buying Guide on p. 164 in this issue.

THE GLAMOUR MAGAZINE

AFTER-FIVE COOKBOOK

Over 300 delicious menus $2.75

Order from **VOGUE,** Greenwich, Conn.



Flower prints for bedrooms



More of the pretty prints
on nylon tricot—
the delicious new
lingerie development
we talked about on pages 136-141.
Top: A scattering of pink roses
on a white nylon tricot
nightdress with surplice-draped
bodice. By Dutchess,
$9 at Stern's.
Centre: A pretty poppy print
on a full-skirted short
nightdress of blue nylon tricot,
which has an elasticized
waistline. By Yolande,
$11 at Saks Fifth Avenue.
Below: Pink and white wisteria,
printed on a blue nylon tricot
nightdress with bodice and hem
outlined in nylon net.
By Gotham, $13 at Saks 34th St.



HONEYMAN

JAPAN RE-SEEN

(Continued from page 159)

lies Nara, equally serene and charming, but more horizontal, with older temples and broader parks where tame deer walk up to you trustfully. Here are the celebrated Shosoin treasures, the most important art collection in Japan, with many pieces dating from the eighth century. The people in their little narrow houses flourish in such a completely gentle atmosphere that my husband, who as an Army officer knew their savagery during the war, was moved to remark, "The Japanese certainly go from one extreme to the other."

HIROSHIMA. Hiroshima has been completely rebuilt in a shabby way. The light, plain Japanese houses, designed to withstand the shock of repeated earthquakes with the least damage, have been restored. But every material available for shelter has been used, and Hiroshima is a polyglot mass of tin and wood. Regardless of how the people live, they must have worship and flowers. Flowers flourish here as in any other city, and each house has its altar alcove which is a shrine: whether for the Shintoist or the Buddhist is a question the Japanese themselves can not answer. It is said that one is born into Shinto, a way to live, and dies a Buddhist convert. for the sake of the hereafter.

MIYAJIMA. This little mountainous island in the Inland Sea, half an hour away from Hiroshima, is known as the place "where one never dies." (Anyone who shows signs of giving up the ghost is hustled away to the mainland.) At Miyajima stands a famous *torii*, an enormous red lacquer shrine rising from the water.

All over Japan one meets pilgrims on the march. They fill the trains, busses, ferries and excursion boats across the lakes; always clean, neat, orderly and quiet, always dressed in dark trousers or skirts and white shirts or middies, always observing, studying their surroundings, restrainedly commenting. Miyajima's *torii* is only one of many, many pilgrimage points for the Japanese. Here we saw repeated groups of little boys and girls marching off with their leader to see the shrine, swim, eat a picnic lunch daintily with chopsticks from little wooden boxes smaller than a cigar box; to walk up the mountain and observe the maple trees, the large boulders, the clear mountain streams; and to load themselves happily on the ferry at the end of the day, quietly, in a pleasant orderly fashion—and with impeccable politeness.

EDITOR'S NOTE: *Mrs. Charles Suydam Cutting lives in New York, the Bahamas, and New Jersey where she orders the magnificent gardens of "Hamilton Farm." Wife of a naturalist, she has spent much time and more observation in India, France, the East Indies, and Japan. Twice a visitor to Tibet she was the first woman invited to the holy city of Lhasa.*



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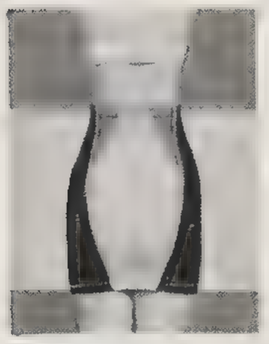
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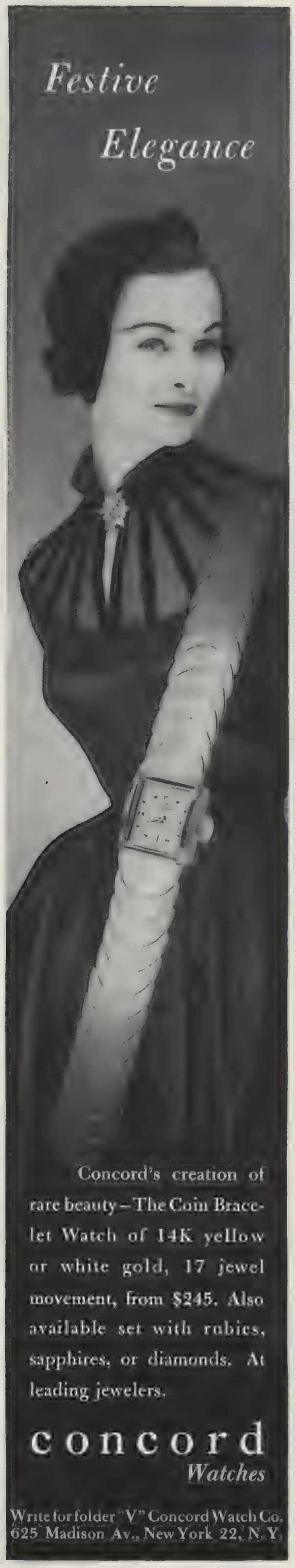


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Here is a teaspoon-size detail of the sterling silver flatware shown on Mr. Howard Rothberg's dinner table on page 128. This pattern, pared to the bone of good looks, is Lunt's "Early American—plain," a pattern clearly able to slide into any table decoration going, from pottery vegetables to antique crystal. A six-piece luncheon place-setting is $29.75 with tax included.

INSTEAD OF FLOWERS

From twelve hosts and hostesses, table decorations based on fruits, shells, porcelain, and crystal

(Continued from page 128)

with a white pottery compote piled with the heady colours of false fruits. With this, on the black marble table, he uses black and white Creil plates and glasses from his collection of white Bristol overlay glass. The modern pottery (including compote) and the fake fruits are from Helen Cole. A detail of the silver appears above. *Not illustrated:*

Mrs. Howell H. Howard designed and made a deep découpage flower border on her off-white lacquer table. Limited by this beautiful permanent garden, Mrs. Howell prefers porcelain for her table decorations. With her favourite piece, a rare Worcester cabbage with a primrose finial, she uses four unusual English crystal candlesticks.

Mrs. Sheldon Prentice arranges part of her shell collection on her dinner table. As a centrepiece, Helen Cole made for her a brass stand holding white votive lights and massed with shells, white branch coral, scattered with artificial pearls.

Mrs. Charlton Henry, of Philadelphia, starts with a silver candelabrum in the centre of her dinner table. Around this she sometimes groups a pair of urns and two small tureens from her rare service of lavender Worcester china. Or she flanks it with two white Nymphenburg porcelain horses.

Mrs. Harold Brooks lines a procession of silver candlesticks and small Venetian glass figurines down the long table in her New York apartment. In Newport she sets her table with figurines, candlesticks, and goblets, all from her collection of Steuben glass.

Mrs. Charles Suydam Cutting often heaps pale-green apples in two Lowestoft bowls on either side of a Lowestoft tureen on her candlelit polished table at Hamilton Farm in New Jersey.

Mrs. Gilbert Miller combines her collection of Chinese pottery fruits in enamelled bowls on teak stands with modern candlesticks and a cream linen tablecloth at her house in Connecticut. Or she uses low white Meissen figures with tall Steuben glass candlesticks.

Mrs. Charles Engelhard, junior, decorates each table differently for her large Sunday luncheons in New Jersey: one has a pyramid of bright red love apples in a green porcelain épergne; one, large and small crystal jars filled with bright candies.

Mrs. Bertrand Bell, of Bedford, arranges Dresden porcelains on a table under a Dresden chandelier.

Mrs. Roger Brunschwig centres the dinner table in her New York apartment with a turquoise, white, and gold porcelain tureen. This she flanks with turquoise and white sauce boats piled with bright strawberries or cherries and green leaves.

Fleischman
OF CALIFORNIA

Fleischman Sunabouts of Avondale's Robin Check Seersucker—featured in color on the second cover—can be found at the following stores:

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COLORADO
Denver
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Hartford
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GEORGIA
Columbus
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ILLINOIS
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The Fair

KANSAS
Wichita
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MASSACHUSETTS
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Sail Loft

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White nylon news for a spring bride

Above: A pleating of white nylon Chantilly lace; very pretty news to decorate a nightdress of white nylon tricot. The pleated lace makes the collar and the deep hem. $25.

Right: New quilting of white nylon tricot in which even the filling is made of nylon—this means faster drying. A brief quilted jacket, to toss over a pleated white nylon tricot nightdress on Grecian lines. Jacket, $30. Nightdress, $40.

Below: Black nylon lace applied to white nylon tricot—new idea for an Empire-waisted nightdress, with a wide band of lace over the bodice. $13. All by Van Raalte; at Best's; Hudson's; Marshall Field.



SKETCHES BY DAGMAR

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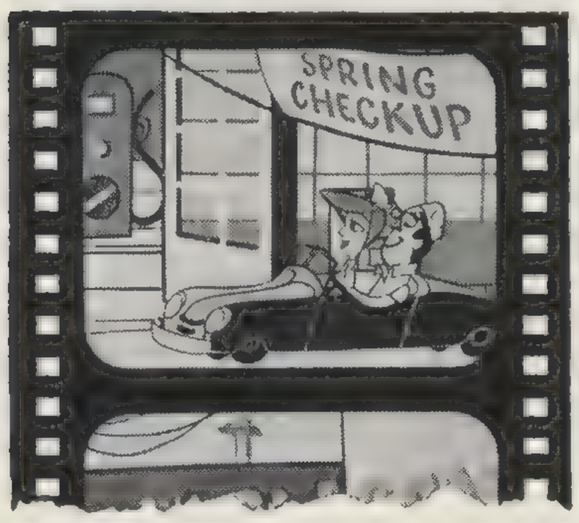
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American Cancer Society



VOGUE'S BUYING GUIDE

These pages tell you where you can buy the merchandise advertised in this issue by the manufacturers listed below. Take the key letter which appears opposite the manufacturer's name, then look up the stores listed in your state and city. Whenever the manufacturer's key letter appears, the store carries his merchandise. We'd like to list all stores, but space does not permit. So if no store is given, write directly to the advertiser to learn where his merchandise can be purchased.

*Asterisk denotes stores that sell Vogue Patterns.

Page	Advertiser	Key Letter
2-C	Avondale	O
2	Lilli Ann	G
6	Wamsutta	E
10	NoMend Hosiery Inc.	L
12	Mollie Parnis	H
12D	American Enka	D
14	Sam Landorf & Co., Inc.	M
20	Aywon	W
23	DuPont-Orlon	U
31	Josiah Wedgwood & Sons	N
34	Wayne Knitting Mills	B
36	U. S. Shoe Corporation	A
37	The William Carter Company	Q
38-39	Celanese Corporation of America	I
40	Nelly de Grab	T
41	Munsingwear, Inc.	S
43	Lampl Fashions Inc.	C
46	U. S. Rubber Co.—Lastex Div.	J
47	Sanson Hosiery Mills, Inc.	R
49	Junior House Inc.	Y
50	Pilot Full Fashion Mills Alba	Z
51	Joseph Guttman & Bros.	V
52	Townley Frocks	K
58	Sherman Bros. Inc.	P
59	Treo Company, Inc.	X
156	White & Wyckoff	F

ALABAMA

BIRMINGHAM J. Blach & Sons H, L, T, X
Burger-Phillips* H, K, M, Y
Kessler's D, E, I
Loveman, Joseph & Loeb* A, B, C, F, M, N, X, Y, AA
Odum, Bowers & White H
Louis Pizitz Dry Goods Co.* H, M
Parisian G, H
MOBILE C. J. Gayfer & Co.* C, F, M, N, W, Y
L. Hammel Dry Goods Co.* D, F, H, M, Z
Kayser's B, H
Raphael's K
MONTGOMERY John Danzieger E
Al Levy's B, D, T, X
Montgomery Fair* A, R, Y, Z
A. Nachman* G, W
Nachman & Meertief K, M, U

ARIZONA

GLOBE Lucille's C
PHOENIX Korricks'* A, C, F, M, Y
Goldwater's* B, D, E, F, G, H, K, M, O, X
Diamond's L, M, R
Walter Switzer Inc. H, T, AA
TUCSON Levy's F, L, M, Y
Albert Steinfeld & Co.* A, B, D, O, X, AA

ARKANSAS

FORT SMITH Tilles Inc. C, G
Boston Store Dry Goods Co.* A, B, D, F, Y, AA
Hunt Dry Goods Co. L
LITTLE ROCK The Gus Blass Co.* E, F, M, W, AA
The M. M. Cohn Co.* D, F, H, M, P, T, U, X
Pfeifer's of Arkansas* A, C, F, L, Y

CALIFORNIA

BAKERSFIELD Malcolm Brock Co.* L, M, R
Weill B, M, Y
BERKELEY J. F. Hink & Son* B, M, O, W, X, Y
BEVERLY HILLS I. Magnin & Co. H, K, X
Saks Fifth Avenue D, E, F, H, I, J, K, M, N, X
Robinson's Beverly Hills* H, K, L, M, N, O
Harry Cooper Inc. H
FRESNO Bruckner D, H, I, AA
Cooper* B, L, M, R, X, Y
E. Gottschalk & Co.* D, F, R, Y
Rodder's Mademoiselle A, L, G
Roos Bros. X
GLENDALE Webb & Co.* B, F, L, M, O, R
LONG BEACH Buffum's* A, B, C, F, L, M, O, X, AA
LOS ANGELES Broadway Dept. Store* F, K, X
Broadway Crenshaw* X
Broadway Hollywood* X
Broadway Westchester* X
Bullock* B, D, H, K, N, X, Y, AA
Bullock's Wilshire B, D, H, K, X, Y, AA
I. Magnin & Co. H, K, T, X
The May Co.* A, G, H, K, M, R, X, Y
J. W. Robinson* F, H, K, L, N, O, R, X
OAKLAND Gray Shop D, H, X
The H. C. Capwell Co.* A, B, F, G, M, N, O, X, Y, AA
I. Magnin & Co. H, K, T
Jos. Magnin-Lindberg's G, H
Kahn's L
PASADENA Broadway* K, N
Bullock's Pasadena* B, D, F, H, K, N, O, X, Y, AA
I. Magnin & Co. H, K, T, X
T. W. Mather* G, R
Nash's* M, P
SACRAMENTO Bon Marche D, H, I, K, T, AA
Jos. Magnin G, H
Weinstock, Lubin & Co.* B, C, F, M, W, Y
Hale's L
SAN BERNARDINO The Harris Company* A, B, F, K, L, M, X, Y
SAN DIEGO Hafter AA
The Marston Co.* D, F, L, M, O, R, X, Y, Z, AA
SAN FRANCISCO H. Liebes & Co. M, X, Y, AA
City of Paris D. G. Co.* C, F, K, M, O, X
The Emporium* A, B, F, M, X, Y
Livingston Bros. L, O, X
Macy's San Francisco* B, F, L, M, R, W, X
I. Magnin & Co. H, K, T, X
Jos. Magnin G, H
Ransohoff's D, H, K, X, AA
Roos Bros. X
The White House* B, F, K, M, N, U, Y, AA
Hale's L
SAN JOSE Blum B, M, Y
L. Hart & Son Co.* G, K, O
SANTA BARBARA I. Magnin & Co. H, K, X
Penninger L
Lou Rose AA
STOCKTON The Brown House H, K, O, R
Smith & Lang* Y
Katten & Marengo B, L, M
The Wonder I, P

COLORADO

COLORADO SPRINGS Kaufman R, AA
Daniels & Fisher Stores* B, D, M, X
Montaldo E, H
DENVER Daniels & Fisher Stores* F, N, Q, T, X
Gano-Downs H
The May Company* F, K, L, M, R, X
Montaldo D, E, H, X
Neusteter H, M, X, Y, AA
Denver D. G. Co.* A, B, F, N, O, R, X
PUEBLO Day-Jones Company L, W, Y
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A. Steiger B, H, N, Z
NEW BRITAIN Davidson & Leventhal* R
NEW HAVEN Ann Allen E, H, I, U
The Edward Malley Co.* B, H, M, X
STAMFORD The French Shop E, H, I, U, AA
Ethel Allan D, H, T
Donna Henry K
Mantell & Martin W
C. O. Miller Co. B, C, Z
WATERBURY Forester, Inc. C
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Musler-Liebeskind X

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Bird-Speakman, Inc. C, D, E, H, P, U, Y
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Hartley's E, G, T, X
Richard's Store* F, X
MIAMI BEACH Ann's Importers G
Minna Lee D, E, H
ORLANDO Dickson & Ives* A, F
Yowell-Drew-Ivey* B, F, H, L, M, Y
SARASOTA The Sport Shop K
Stevensons E
ST PETERSBURG Wilson-Chase* L
Maas Brothers* F, G, M, N, R, W, X, AA
Rutland Brothers C, F
TAMPA O. Falk's Dept. Store F, R
Maas Brothers* B, F, M, N, R, X, Y, AA
WEST PALM BEACH Anthony A, M
Burdine's* K, L, N, AA

GEORGIA

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Rich's Inc.* B, H, K, L, M, N, U, X, Y
Franklin Simon X
Leon Frohsin H
AUGUSTA Cullum's B, T
Davison's* C, F, M, AA
Frank Goldberg H, I, U, W, Y
J. B. White & Co. A, R, Z
COLUMBUS Davison-Paxon Co.* A, F, M, Q, AA
Kayser-Lilienthal H
J. A. Kirven* E, F, K
Kiralfy's B, C, G
MACON Goldmans T, Y
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IDAHO

BOISE Falk Mercantile* G
The Mode B, F, H, I, K, L, M, AA

ILLINOIS

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Sencenbaugh* F, L, Q, X
BLOOMINGTON W. H. Roland Co. Y
CHAMPAIGN W. Lewis & Co. F, X
G. C. Willis Co. L
CHICAGO Blum's Vogue D, H
Carson Pirie Scott & Co.* A, B, F, G, H, K, M, X
Marshall Field & Co.* B, C, F, H, K, M, N, P, T, X
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Mandel Bros.* F, R, X, AA
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Stewart Dry Goods Co. L
ELGIN Block & Kuhl Co. X
Joseph Spiess* B, F, Z
EVANSTON Bramson D, E, H, I, K, X, Y
Marshall Field & Co.* B, C, F, H, M, P, X
Lord's* F, X, Z
Reid-Calkins Shop H, U
Edgar A. Stevens Inc. B, T, W
HIGHLAND PARK John Stevens H, I, K
OAK PARK Bramson D, E, H, K
The Fair L
Gilmore Bros.* B, C, X
PEORIA P. A. Bergner* B, F, L, R, Y, AA
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ROCKFORD Block & Kuhl Co. L, R, X
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WAUKEGAN Globe* F
Hein C, E, G, I, K, R, W, X, Z
WILMETTE N. A. Hanna H
WINNETKA Best & Company H
Frances Hefferman E, I, K

INDIANA

ANDERSON The Fair Dept. Store L
EVANSVILLE DeJong D, E, H, I, M, X, AA
Kaiser's Smart Apparel H, K
Leo Schear* B, C, F, L
FORT WAYNE Earl Groth & Co. X, Z
Frank Dry Goods Co. L
Wolf & Dessauer* A, B, C, E, F, H, K, M, O, AA
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Hudson E, G, K, P
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SOUTH BEND Ellsworth X
Frances Shop K, X, Y
Robertson Bros. Dept. Store L
George Wyman & Co.* A, B, C, E, F, M, O, Y
TERRE HAUTE Meis Bros. Co.* B, R, AA
Root Dry Goods Co.* A, F, Z

IOWA

CEDAR RAPIDS Craemer's L
The Killian Co.* B, E, F, G, M, R, Y, AA
DAVENPORT M. L. Parker Co.* F, M
Petersen-Harned-Von Maur* A, B, F, X
DES MOINES Norman Cassiday K
Younker Bros. Co.* A, B, E, F, G, H, L, M, N, R, X, Y
IOWA CITY Alden's Strub-Wareham L
Alden's Mason City* F
Younker Bros. Co. A, B
SIOUX CITY Younker's Davidson B, C, F, G, N, X
Fishgall E
T. S. Martin Co.* A, B, F, L, Q, R

KANSAS

KANSAS CITY The Leader M, R, Y
TOPEKA Crosby Bros.* F, K, L, N, Y
Pelletier* C, F, R
WICHITA Buck's, Inc.* F, M, R, Y
Allen W. Hinkle Co.* A, F, L, X
George Innes Co.* B, F, N
Walker's C, Q

KENTUCKY

LEXINGTON Embry & Co. H, X
Meyer's H, T, U
Wolf Wile Co.* A, F
LOUISVILLE Kaufman-Straus* F, Y
Byck Bros. A, E, I
H. P. Selman & Co. H, I
The Stewart Dry Goods Co.* B, C, D, F, K, M, N, T, U, V, X, Y, AA

LOUISIANA

BATON ROUGE The Dalton Co.* B, E, F, H, L, N
Goudchaux H, M, R, Z
Rosenfield Dry Goods Co.* C, AA
NEW ORLEANS Godchaux F, H, I, X
D. H. Holmes Co.* B, F, M, W
Kreeger Store T
Maison Blanche Co.* A, C, F, M, N, R, Y, AA
Gus Mayer Co. D, E, H, K, L, M
SHREVEPORT The Fashion C, H, I
Goldring H
Hearne Dry Goods Co.* E, F, N
Rubenstein Bros.* B, M, X

MAINE

PORTLAND Grant Knowles X
J. E. Palmer Co. B, G, T, Z
Porteous, Mitchell & Braun Co.* A, F, H, M, N, X, Y

MARYLAND

BALTIMORE The May Co.* A, F, R, X, Z
Hochschild, Kohn & Co.* B, E, F, L, M, N, O, R, Y, AA
O'Neill & Co.* X
Schleisner Co. G, H, U, X
Stewart & Co.* F, N, R
HAGERSTOWN Leiter Bros.* C, L, P, R, AA

MASSACHUSETTS

BOSTON Bonwit Teller H, K, O
Chandler's F, X
Coleman's G, X
Wm. Filene's Sons Co. F, G, H, M, X, Y
C. Crawford Hollidge I, M, U, X
Jays, Inc. K, Y
Jordan Marsh Co.* B, F, H, K, M, N, R, X
E. T. Slattery Co. B, G, R, X, Y
R. H. Stearns Co.* E, F, K, L, M, N, P, AA
R. H. White Co.* F, X, Z
FALL RIVER Cherry & Webb B, C, M, X
R. A. McWhirr Co.* F, L, X
HOLYOKE A. Steiger & Co. A, B, F, X
LOWELL The Bon Marche* B, F, M, R
Cherry & Webb L, M, X, Y
LYNN Burrows & Sanborn B, F, X, Z
Goddard Bros.* X
T. W. Rogers A, C, F, L
NEW BEDFORD Lloyd's E, G, I, K, U, X
New Bedford Dry Goods* F, L, Z
NORTH ADAMS Esther Ryan I, K, U
NORTHAMPTON McCallum* A, B, F, Z
PITTSFIELD Holden & Stone L
England Brothers Inc.* B, E, F, M, X
SPRINGFIELD Forbes & Wallace* F, H, L, M, P, W, X, Y
Albert Steiger Co.* B, C, F, M, N, U, Z
WORCESTER Denholm & McKay Co.* F
Wm. Filene's Sons Co. M, X, Y
Richard Healy Co. G, K, P
John C. MacInnes Co.* A, B, L, R, Y
Ulian's E, H, T, U, Z, AA

MICHIGAN

ANN ARBOR Goodyear's* F, K, M
Jacobson's A, B, E, G, M, X
BATTLE CREEK Jacobson's A, B, E, G, M, X
Powers, Inc. L
L. W. Robinson Co.* C, F, M
BIRMINGHAM Jacobson's B, E, G, T
DETROIT Crowley, Milner Co.* H, R
D. J. Healy Shops H, L, R, X
Himelhoch Brothers & Co. C, G, K, M, O, U, V, X, Y, AA
The J. L. Hudson Co.* C, F, M, P
The Ernst Kern Co.* A, C, F, K, M, R, Y
Saks Fifth Avenue D, E, F, H, I, J, K, X
Rollins H
B. Siegel Co. H, K, M
Watson-Pierce H
FLINT Herbert N. Bush* B
Martin Dry Goods Co. L
GRAND RAPIDS Herpolsheimer Co.* C, F, M, R
Jacobson's B, E, G, T, X, Y
Paul Steketee & Sons* A, F, L, N, O, X
The S. auss Shop H
The Wurzburg Co.* F, M, X
Yager K
GROSSE POINTE Jacobson's B, E, G, T, X
JACKSON The Elaine Shop G, K
Jacobson's A, B, E, M, X, Y
L. H. Field Co.* C, F, L, X
KALAMAZOO Gilmore Bros.* B, F, G, M, N, R, X
LANSING Jacobson's E
The F. N. Arbaugh Co. C, F, L, M, X
J. W. Knapp Co.* A, B, F, M
Maurice, Inc. L
Style Shop I, K, W
MUSKEGON Hardy-Herpolsheimer* B, F, R
PONTIAC Arthur's K, P
Waite's* B, C, F, M, R
SAGINAW Jacobson's E, X
Wm. C. Weichmann Co.* M

MINNESOTA

DULUTH Oreck's M, R
Duluth Glass Block Store* A, F, M, R, U, Z
E. F. Wahl* B, L, N, AA
MINNEAPOLIS L. S. Donaldson Co.* F, R
The Dayton Co.* A, B, F, G, H, K, L, M, P, R, T, X, AA
Harold E, H, Y
Powers D. G. Co.* F, O, R, X
Maurice Rothschild-Young Quinlan H, K, M
ROCHESTER C. F. Massey Co. L, R, AA
ST CLOUD Herberger's C, K, L
ST PAUL Emporium* F, M, R, Z
Field-Schlick B, C, D, H, K, M, T, X, Z, AA
Golden Rule* A, B, F, M, R
Frank Murphy I
Schuneman* E, F, L, N, R, X

MISSISSIPPI

JACKSON The Emporium F, W
R. E. Kennington Co.* B, F, L, X, Y, AA

MISSOURI

CLAYTON Famous-Barr Co* A, E, G, H, K, L, N, P, R, X, Y, Z
Scruggs-Vandervoort-Barney* B, H, N, O
COLUMBIA Parks Dry Goods Co* F, G
KANSAS CITY Berkson G, R, X
Emery, Bird, Thayer* B, F, M, O, R, W
Harzfeld H, K, M, P, Q, U, X, AA
Kline F, R, X
Peck's of Kansas City* F, L, P
Macy's of Kansas City* F, M, R, X, Y
Mindlin D, H, P, T
Woolf Bros B, E, H, X
Rothschild I, X
SPRINGFIELD Heer's* A, B, F, G, R
Levy-Wolf's L, M
Savage Juliette Shop C
ST JOSEPH Hirsch Bros D G Co B, F, L
Townsend & Wall Co* C, E, F, M, R, X
ST LOUIS Boyd Richardson Co T
Famous Barr Co* A, G, H, L, M, N, P, Q, R, X, Y, Z
Lockharts D, I, K, X, AA
Montaldo's Town House E, H, X
Scruggs-Vandervoort-Barney* B, C, F, H, M, N, O, W, X, AA
Stix, Baer & Fuller Co* B, F, H, M, N, Q, X, Y

MONTANA

BILLINGS D J Cole Co* B
Doyle E
Hart-Albin Co A, L, M, R, X

NEBRASKA

LINCOLN Gold & Co* A, F, M, W, Y, Z
Hovland-Swanson Co B, C, D, G, T
Magee G
Miller & Paine* E, F, L, N, R, X, Y, AA
OMAHA The Aquila H, T, Y
J L Brandeis & Sons* A, C, E, F, M, P, Y, Z
Carman G, X
Goldstein Chapman's H
Thomas Kilpatrick & Co* B, D, H, K, L, N, Q, X, Y, AA
Herzberg X

NEVADA

RENO Gray, Reid, Wright* A, B, L, R, W, AA
Jos Magnin G, H

NEW HAMPSHIRE

MANCHESTER James W Hill Co A, B, L
Leavitt Stores F, Z

NEW JERSEY

ATLANTIC CITY M E Blatt Co* C, F, X
Homberger's B, K, X
EAST ORANGE B Altman & Co I
Doop D, E, H, X
R H Muir* B, F, M, R, X
ELIZABETH R J Goerke Co B, F, G, M, R, U, X, Z
Levy Bros* C, F, N
MORRISTOWN Bamberger* A, F, K, N
Crane* C, X
NEWARK L Bamberger & Co* A, F, H, K, L, M, N, P, R, X, Y
Hahne & Company* A, B, E, F, H, K, M, R, X, Y, AA
Kresge-Newark* F, M, N, X
PASSAIC J Abbott & Son B
Wechsler L, M, T, X, AA
PATERSON Meyer Brothers* A, B, F, M, N, R, W, X
Quackenbush Co L, R
PLAINFIELD Tepper Brothers* B, C, F, L, M, N, R, X, Z
SUMMIT Lillian O'Grady E, K
Fashion Center R
TRENTON S P Dunham A, F, M, X, Y
Nevius-Voorhees Co* B, F, L, M, X, AA

NEW MEXICO

ALBUQUERQUE Hinkels* B, E, R, Y
Kistler-Collister* C, L, O, R, X
Tomlinsons G

NEW YORK

ALBANY Flah E, H, I, K, T, U
Honigsbaum H, K, O
John G Myers Co A, B, F, M, X, Z
W M Whitney & Co* F, L, X, Y
BINGHAMTON Drazens G, H, I, K, U
Fowler, Dick & Walker C, F, L, M, X, Z
Hills, McLean & Haskins* A, B, F
Sisson Bros Welden Co E, F, R, X, AA
BROOKLYN Abraham-Straus* A, B, F, G, M, N, Q, X
Martin B, E, H, K, R, U, X
BUFFALO J N Adam & Co* F, G, K, M, N, R
Adam, Meldrum & Anderson* B, C, F, L, M, R, X
L L Berger D, K, M, U, X, Y
The Buffalo Jenny Co H, R
Flint & Kent* C, F, H, L, M, R, W, X, Y
The Wm Hengerer Co* A, E, F, M, R, T, X, AA
Oppenheim-Collins X, Y
ELMIRA The Gorton Coy E, F, K, M, X, Y
S F Iszard Co B, C, F
Sheehan, Dean & Co* F, X, Z
HUDSON Orchard Dress Shop I
GLOVERSVILLE Argersinger* C, Z
ITHACA Rothschild Bros* A, N, X
NEW ROCHELLE Rosalie E, H, I
NEW YORK CITY B Altman & Co* F, H, K, L, N, O, P, Q, R, U, X
Arnold Constable & Co F, R, X
Bergdorf Goodman Co H, K, X
Henri Bendel, Inc H, K, X
Best & Company H, K, X
Bloomingdale* A, F, H, K, M, N, X
Bonwit Teller H, K, O, U, X, AA
Hattie Carnegie H
A DePinna Co* C, H, K, AA
Gimbel Bros* F, R, X, Z
Gunther-Jaeckel K

Jay Thorpe H, X
Lord & Taylor* B, F, H, K, N, R, T, V, X
Macy's* F, N, X
James McCreery* A, F, N, X
James McCutcheon* X
H Milgrim & Bros H, X, AA
Oppenheim-Collins R, X
Russeks-Fifth Avenue C
Saks Fifth Avenue D, E, F, H, I, J, K, N, R, W, X
Saks 34th St G, O, X
Franklin Simon F, M, R, X, Y, AA
Stern Bros* A, F, N, R, X
The Tailored Woman X
John Wanamaker* A, F, N, X

NIAGARA FALLS J N Adam* K
Jenss Bros C, F, X
Wellesley Shop E, K
Bier Brothers, Incorporated L

POUGHKEEPSIE Luckey, Platt & Co* F, L, O, X
Poughkeepsie Up-to-Date E

ROCHESTER B Forman Co F, K, M, P, U, X, AA
McCurdy & Co* B, C, F, K, R, T, Y
Sibley, Lindsay & Curr Co* A, E, F, H, N, R, Y, Z
E W Edwards and Son L

SCHENECTADY H S Barney Co* C, F, M, AA
Carl Co B, F, R, X
The Wallace Co A, F, L, X
The Imperial I, U

SYRACUSE The Addis Co B, V, X, Y, AA
C E Chappell Sons* C, F, M, Q, R, X
Dey Bros & Co* A, F, R
E W Edwards* A, F, L, R
Flah & Co E, H, I, K, M, O, Q, T, U
Helmer Inc D
McDonald G

TROY Frears B, F, X
W P Herbert C

UTICA Doyle-Knower Co B, P, X
J B Wells & Son Co* A, F, L, AA

WHITE PLAINS L A Schulman Inc D, H, I, X
Atlman's L

NORTH CAROLINA

ASHEVILLE Bon Marche* F, G, N, X, AA
Carroll & Co U
Ivey* B, F, L, M, X, Y

CHARLOTTE Belk Bros* F, L, M, P
Efird's Dept Store C, F, M
J B Ivey & Co* B, F, P, X, Y, AA
Montaldo D, E, H, X

DURHAM R L Baldwin Co F, P, Y
The Fashion E
Ellis Stone & Co* B, C, L, M, W, Y

GREENSBORO Ellis Stone & Co* B, M
Meyer's Dept Store* A, F, L, R
Montaldo's D, E, H, X
Brownhill's K

HIGH POINT Tobias, Inc G, R, Y, Z
Harllee's, Incorporated L

RALEIGH Boylan-Pearce* B, F, L, R, Z
Ellisberg E, K
Ivey-Taylor Co F, M, N
Jean's of Raleigh G, AA

WINSTON-SALEM Anchor Co A, B, W
Davis, Incorporated L
Montaldo's D, E, H, X
Sosnik's-Thalhimer's* H, M, N, X, AA

NORTH DAKOTA

FARGO O J de Lendrecie Co* B, F, G, Y
Rose Shop K

GRAND FORKS R B Griffith* B, E, G, R, S, W, Z
Norby Department Store L

OHIO

AKRON The M O'Neil Co* A, G, H, K, L, M, N, Q, R, T, X, Y
The A Polsky Co* B, C, M, R, X
Yeager Company L

CANTON The Halle Bros Co A, B, C, D, F, N, R, X
The Parisian E, G, L
The Stern & Mann Co H, K, O, R, X, Y

CINCINNATI The Gidding Co Y
Jenny H, K, O, T
The Lawton Co I, R, X
Mabley & Carew P, R, X, AA
H & S Pogue Co* C, E, F, M, N, R
The John Shillito Co* A, B, C, F, G, M, X, Y

CLEVELAND The Halle Bros Co* B, C, D, E, F, H, K, M, N, R, V, X
The Higbee Co* C, F, K, N, P, X, AA
Sterling Lindner Davis* F, H, N, R, X
The May Co* A, F, G, L, P, R, X, Z
Wm Taylor & Son* G, R, U, X, Y

COLUMBUS Cole AA
F & R Lazarus* A, B, C, F, G, H, M, N, X, Y, AA
Madison's G, X, Y
Montaldo's D, E, H, X
Morehouse-Fashion* B, F, R, X
Robert's Cloak House L, R

DAYTON Bourne's H, I
The Elder & Johnston Co* A, C, F, N, R, T, X, Z
Billy Lewis E, K
The Rike-Kumler Co* B, F, M, N, R, X, Y, AA
Leon Frank Inc H, U
Johnston-Shelton Company L

LAKEWOOD Bailey Dept Stores* F

LIMA B T Gregg* A, C
Gus Holstine Dry Goods R

MANSFIELD H L Reed* C, R, X

SPRINGFIELD Phillips R, Y
Edward Wren Store* A, B, C, F, N

STEUBENVILLE The Hub C, F, W, X, Y, AA
Hal Lewis Inc D, E, H, T

TOLEDO The Lamson Bros Co* L, AA
The LaSalle & Koch Co* A, B, C, E, F, H, K, M, T, X, Y
The Lion* R, Z

YOUNGSTOWN Abrahams Bros R
The G M McKelvey Co* A, C, F, M, R, X
Strouss-Hirshberg Co* B, F, H, L, P, R, X, Y, Z
Charles Livingston & Sons Inc E, G, X, Y

OKLAHOMA

OKLAHOMA CITY John A Brown Co* A, F, M, N, R, Y
Halliburton* B, F, L, M, X
Kerr's, Inc* B, C, F, I, AA
Rothschild E, T

TULSA Brown-Dunkin Co* A, F, M, R, W
Dorothy's D
Seidenbach E, H, X, AA
Vandever* B, F, L, X

OREGON

EUGENE Kaufman Bros B
Miller* A
Russell H, K, L, X

PORTLAND Lipman Wolfe & Co* D, F, AA
Meier & Frank Co* A, B, F, H, K, L, M, N, R, X, Y
Olds, Wortman & King* F, G
Nicholas Ungar E, H, U
Young's Gown Shop H

SALEM Miller* A, B, F, X
Roberts Brothers L

PENNSYLVANIA

ALLENTOWN Hess Brothers* B, E, G, H, M, R, T, U, Y
H Leh* F, M, Y

BETHLEHEM Bush & Bull* X

EASTON Easton Bonton Co L
Laubach* B, F

ERIE Erie Dry Goods Co A, B, F, H, K, M, N, P, R, U, Y
The Halle Bros Co D, X
Trask, Prescott & Richardson* C, E, L, Z

HARRISBURG Bowman's Dept Store* C, L, M, R, Y
Pomeroy* B, F, R, W
Mary Sachs F, H, K, X
The Wm B Schleisner Store E, U, X, Y, AA

MCKEESPORT Cox C, G, W, Y
Katzman, Inc E, H, U

JOHNSTOWN Glosser Bros A

LANCASTER Hager & Bros* F, L, R, W, X
Mary Sachs E, H, K
Watt & Shand* B, C, F, G

NEW CASTLE Strouss-Hirshberg Co* B, C, D, L, R, Y, Z

PHILADELPHIA Best & Company H, K
The Blum Store H, K, X
Bonwit Teller & Co D, H, J, K, M, P, R, T, X, Y, AA
Dewees K, Q
Nan Duskin H, K
Gimbel Brothers* A, B, F, K, N, R, X
Oppenheim-Collins X, Y
Rowell's L
Strawbridge & Clothier* C, F, N, U, X, Y, AA
John Wanamaker, Phila* A, F, H, L, M, N, Q, V, W, X

PITTSBURGH Boggs & Buhl* A, F
Gimbel Bros* A, C, F, N, R, U, X
Joseph Horne Co* B, C, F, G, H, K, L, M, N, O, P, X, Y, AA
Kaufmann* A, F, H, K, M, N, P, T, X, Y, Z
Saks Fifth Avenue D, E, H, I, K, X

POTTSVILLE Caster K

READING The Jeannette Shop E, H, I, K
Pomeroy* F, R
C K Whitner Co* B, F, R, W, X

SCRANTON Cleland-Simpson Co* B, C, L, M, V, X
Florence Hinerfeld Dress Shop E, H, K, U

WASHINGTON Hal Lewis Inc E, H, T

WILKES-BARRE Bergman's L
Fowler, Dick & Walker* B, F, M, R, X

Hollywood Shop E, Y
Isaac Long C, N, U, X

YORK Charles H Bear & Co* B, C, F, R
S Grumbacher & Son F, L, M, R
Jack's E, G
Sitlers U

RHODE ISLAND

PROVIDENCE Callender, McAusland & Troup A, F
Cherry & Webb Co B, X, Y
Gladdings E, K, L, M, P, U, V, X, Y
Shepard Company* F, R, X, Y, Z

SOUTH CAROLINA

CHARLESTON Davison's Fashion Shop H, Y
Kerrison's* E

COLUMBIA Belk Dept Store* U
Davison-Paxon Co A, M, X, AA
Haltiwanger C, G, X
Lisbeth Wolfe D, I

GREENVILLE Ivey-Keith Co B, M, R, W, X, Y
Meyers-Arnold Co* C, L, R, AA
Kayser Long E, H

SPARTANBURG Aug W. Smith* A, E, C, F, L, M

SOUTH DAKOTA

SIOUX FALLS Fantle Bros* A, B, C, F, L, M
Shriver Johnson Co F, Y

TENNESSEE

CHATTANOOGA Loveman* C, D, F, H, K, M, W, X, AA
Miller Bros Co* A, B, F, H, Y
Pickett E, L

KNOXVILLE Miller* A, B, E, F, M, N, W, AA
S H George & Sons* F, X, Y

MEMPHIS The John Gerber Co* B, F, R
J Goldsmith & Sons Co* A, B, T, X
Phil A Halle B, H, X
Levy C, E, I, L, X
Julius Lewis H, X
B Lowenstein & Bros* M, X, Y, AA

NASHVILLE Castner Knott* A, F, Z
The Cain Sloan Co* B, F, M, N, Y, AA
Grace's H
The Harvey Co* G
Loveman, Berger & Teitlebaum* F, X
Gus Mayer Co D, H
Rich, Schwartz & Joseph E, K, W

TEXAS

ABILENE Ernest Grissom's* AA

AMARILLO White & Kirk* B, D, F, H, M, X
Lucille's G

AUSTIN Buttrey's L
T H Williams & Co* C, R, S
Yaring M, R

BEAUMONT The Fashion D, E, H, X, Y
White House Dry Goods Co* B, C, F, L, M, N, W, Y, AA

CORPUS CHRISTI Buttrey Stores Inc G, Z
Joseph Leon Inc H, K, T
Lichtenstein* B, C, F, M, N, R, AA
Perkins Bros* E, H

CORSICANA J M Dyer Co* C, H, U, AA

DALLAS A Harris & Co* F, N, X
Neiman-Marcus Co D, F, H, I, K, M, N, V, AA
Sanger Bros* A, F, G, L, X, Z
Titche, Goettinger Co* A, B, E, F, P, X
Volk Bros Co X

DENTON H M Russell* N

EL PASO Popular Dry Goods Co* A, C, E, F, H, L, N, W, X, Y
Small's Y
The White House B, D, G, AA

FORT WORTH R E Cox & Co* E, F, R, Y, Z
The Fair A, B, F, G, M, N, X, AA
Leonard's L
Meacham H, I, R, W
Monnig Dry Goods Co* F, X, AA
W C Stripling Co* A, F, N, R
Wally Williams H, K, Y

GALVESTON Robert Cohen* F, M, R
Eiband* A, F, R, X
E S Levy & Co E, M, AA
Nathan T

HOUSTON Everitt-Buelow Co K
Ben Wolfman Inc H, I, M, Y, AA
Battelstein's D, E, H, R, X
Foley* A, B, C, F, G, M, X, Y
Levy Bros* A, B, F, R
The Smart Shop H, T
Sakowitz Bros* C, H, K, L, M, X

LUBBOCK Dunlap Co L
Henphill-Wells Co* F, M, X, AA
Hanna Pope & Co B, W

PORT ARTHUR Bluesteins* B, M

SAN ANGELO Fashion Shop Y
Hemphill-Wells* F, AA

SAN ANTONIO Frost Brothers* B, H, K, L, N, T, X, AA
Joske of Texas* A, B, C, F, M, N, R, W, Y
Wolff & Marx* E, F

WACO Bauer-McCann B, D, E, H, T, U, X
R E Cox Dry Goods Co* A, C, F, K, M
Goldstein-Migel Co* F, L, AA
Monnig D G R
Sach's G, Y

WICHITA FALLS McClurkan* G, L
Perkins Timberlake Co B, D, E, H, K, M, N, AA

UTAH

SALT LAKE CITY Auerbach Co* A, F, K, L, M, R, T, V, X
Hudson Bay Fur Co W, X
Makoff D, H, X, AA
The Paris Co* G
Raymond E, I
Z C M I* B, F, M, N, R, X, AA

VERMONT

BURLINGTON Abernethy-Clarkson-Wright* A, B, M
C Durrell Simonds Co L

VIRGINIA

ALEXANDRIA Lady Lois Shop G, Z

ARLINGTON Wynn's Feminine Apparel Y

CHARLOTTESVILLE Ellington C, W
C H Williams & Co L

LYNCHBURG C M Guggenheimer Corp* A, R
J R Millner C, D, E, L, M, N, W, X, AA

NORFOLK Ames & Brownley* X
Berson's Y
House of Arther Morris E, H
Naivette Shoppe D, H, U
Smith & Welton* F, L, M, Y
Rice's I, X, Z

PORTSMOUTH H Berson L, Y
The Famous E

RICHMOND Miller & Rhoads* F, L, N, W, X
Montaldo D, E, H, X
Thalhimer Bros* F, H, M, N, X, AA

ROANOKE S H Heironimus Co* F, M, W, Y
N W Pugh Co L
Smartwear-Irving Saks C, E, U, V

WASHINGTON

SEATTLE Best's Apparel H, K
The Bon Marche* A, D, F, M, N, R, X, Y, AA
Frederick & Nelson* C, O, P, U, X, AA
I Magnin & Co H, K, T, X
Rhodes of Seattle* F, L, M, N, W

SPOKANE The Crescent* C, F, K, L, M, Y, AA
Haddad P
Rusan R, W

TACOMA Lou Johnson Shop E, K
Rhodes* F, G, L

WEST VIRGINIA

CHARLESTON Coyle & Richardson* F, L, W
The Diamond Dept Store A, C, E, F, M, X, AA
Stone & Thomas R

HUNTINGTON The Anderson Newcomb Co* C, F, L, N, R, X, AA
Bradshaw-Diehl Co A, L
The Style Shop I

WHEELING L S Good* R, X
Max Horne G, Y
The Hub C, R
Hal Lewis Inc D, E, H, T
Stone & Thomas* A, L, M, X

WISCONSIN

KENOSHA Hyslop Dept Store C

MADISON Harry S Manchester* H, L, M, P, R, X, Y, AA

MILWAUKEE Boston Store* C, F, K, X
T A Chapman Co* H
Gimbel Bros Inc* F, M, R
Ed Schuster & Co* A, F, M, P, R
Smartwear-Emma Lange C, D, E, K, L, P, T, AA
Stuart G, K

OSHKOSH Newmans C, R

RACINE Zahn Dry Goods Co* F, G, M, Y

WAUWATOSA The Peggy Shop C

WYOMING

CASPER Kassis Dept Store* R, X

CHEYENNE Fowler's L

Vegetables needn't be dull

(Continued from page 45)

teaspoonful of white pepper (coarsely ground black pepper may be substituted, but it will show). Reduce the vinegar by simmering until only 2 teaspoonfuls of it are left. Add 2 tablespoonfuls of cold water and the yolks of 4 eggs, being sure not to include any of the whites. Beat well with wire whisk or rotary beater and add ⅛ pound of butter cut in little pieces. Place the pan directly on a very, very low heat (or to be safer still, place over boiling water in bottom part of double boiler, on low flame, being sure that the bottom part of the top pan does not actually touch the boiling water) and beat constantly with wire whisk until the mixture has thickened. At this point, remove the pan from the fire entirely and add little by little (beating constantly with wire whisk) ½ pound of butter. When all the butter has been added, stir in the lemon juice and season to taste with salt, pepper, and cayenne. Serve in warm, not hot, bowl.

ASPARAGUS OLD-TIME STYLE

(for 6—8)

Wash thoroughly enough tender, young green asparagus to make 4 cupfuls of it when cut in ¼-inch slices, using the tender part. Wash again, just to be sure there is no sand left, then place the cut asparagus in the top part of an enamel double boiler with 1 scant teaspoonful of salt.

In another pan, place 4 eggs and cover with cold water. Place on fire and boil gently for 10-12 minutes.

In the meantime, pour 3 cupfuls of boiling water on the asparagus and cook until just tender or for about 15 minutes. Drain well, but save the asparagus water. Keep the asparagus warm by placing the pan over hot water.

When the eggs are done, plunge into cold water and remove the shells, then allow them to stand in warm water until ready to use.

Cut 8 slices of bread in ¼-inch slices; toast both sides lightly; place on a hot platter and keep warm.

Now make a sauce by melting 4 tablespoonfuls of butter in an enamel pan. Add 4 level tablespoonfuls of all-purpose flour and cook together, stirring constantly for a minute or two, then add gradually the asparagus water of which there should be 1⅓ cupfuls. Stir until smooth and cook for a minute or two. Add about ½ cupful of heavy cream, a pinch of mace, and coarsely ground black pepper. Keep warm.

Now butter the toast lightly and distribute the asparagus in mounds on each piece. Working quickly, slice the four eggs and place them on top of the asparagus and cover with the sauce, being sure it is nice and hot. Serve at once.

SAUTÉED RAW BEETS

(for 6—8)

Wash a dozen medium sized beets. Peel and shred them. Place a bar and a half (¾ pound) of butter cut in little pieces in the bottom of a heavy enamel pan. Add the shredded beets and a little salt and coarsely ground black pepper and place on a low flame; stir with fork until butter has melted. Cover tightly and cook for about 15-20 minutes, stirring frequently. Squeeze a few drops of lemon over the beets, sprinkle with parsley, and serve very hot.

CAROTTES À LA NONNE

(for 6—8)

Peel about a dozen fine carrots, wash and cut them crosswise in thin slices. You should have at least 4 generous cupfuls of them. Slice fine 2 large peeled onions. Place 6 tablespoonfuls of butter in a large enamel pan and add the sliced onions and the carrots. Sprinkle with 1 teaspoonful of granulated sugar and ½ teaspoonful of salt. Place pan on low flame and cook uncovered for about 45 minutes, shaking the pan frequently to avoid having the carrots stick to the bottom of the pan. At this point, sprinkle the carrots with 1 level teaspoonful of flour and stir carefully so as not to break up the carrots. Then add ½ cupful of milk and 1 can of consommé (1¼ cupfuls), a pinch of nutmeg, and about ½ teaspoonful of coarsely ground black pepper. Continue cooking for about half an hour longer, or until the carrots are quite tender and the juice has reduced considerably. Sprinkle with 1 tablespoonful of finely chopped parsley and serve at once.

GLORIFIED RED CABBAGE

(for 6—8)

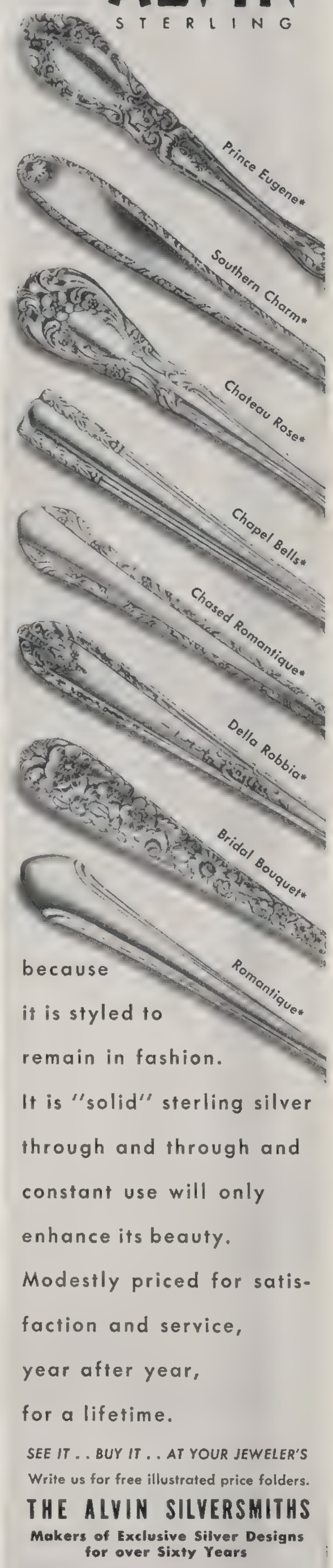
Remove outer leaves from 2 fine red cabbages weighing about 2½ pounds each. Cut in quarters, remove all of the core and place temporarily in a large

(Continued on page 166)

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Vegetables needn't be dull

Continued from page 165

pan of cold water containing the juice of 1 lemon. This is to keep the cabbage from discolouring. Take the quarters one at a time and cut in moderately fine slices, then chop crosswise. Place in a colander as you proceed until all of the cabbage has been chopped. You should have about 4 pounds of it.

Now in a great big pan, melt 1½ bars or ¾ cupful of butter. Peel and chop fine 2 large Bermuda onions, and peel, core, and chop fine 2 large juicy apples. Place the onions in the pan with the butter and cook slowly for 5 minutes, stirring constantly so that they brown lightly, add the apples and continue cooking for 5 minutes, stirring likewise. Then add all of the cabbage and 1½ cupfuls of cold water, cover the pan, and cook for 1 hour, stirring frequently as it burns easily. Watch carefully and if necessary add a tablespoonful of cold water from time to time, but don't let it be wet at all. When done, add ⅓ cupful of cider vinegar and ⅓ cupful of granulated sugar and salt and pepper to taste and cook 5 minutes longer. Serve at once.

BOILED CAULIFLOWER

(for 6—8)

Remove the outer leaves from a fine large head of cauliflower. Soak head down in cold water with a little salt for half an hour. Place in enamel pan large enough to hold it comfortably and pour over it boiling water enough to cover. Add a teaspoonful of salt and a piece of lemon rind and cook until just barely tender or for about 20-25 minutes. Drain well and place right side up in a hot serving dish, accompanied by green hollandaise sauce.

GREEN HOLLANDAISE SAUCE

(for boiled cauliflower)

Make the full recipe for hollandaise sauce as with the recipe for artichokes Hollandaise. Have ready a dozen cold asparagus tips cooked with a little soda and salt to keep them green. Drain them well on a cloth, then rub them through a fine sieve. Add the purée of asparagus to the hollandaise, stir well, and serve on boiled cauliflower.

BRAISED CELERY

(for 6—8)

Remove imperfect outer branches from a dozen bunches of celery and cut off the leaves, making the bunches all the same length. Wash very carefully, pulling the branches apart slightly and letting the cold water run through the hearts to remove all sand. Remove as many strings as possible by scraping with a knife. Parboil in boiling salted water. Drain, place side by side in oblong Pyrex baking dish. Dot well with butter. Squeeze a little lemon juice over all and sprinkle lightly with a little salt and pepper. Pour over celery 1½ cupfuls of chicken broth, in which you have dissolved a teaspoonful of meat extract. Bake in moderate oven for about an hour, basting occasionally, or until it is tender clear through and just beginning to brown. Sprinkle copiously with chopped parsley and serve at once right in the dish in which it was baked.

BAKED CORN

(for 6—8)

Butter copiously a large 2-quart sized rectangular Pyrex baking dish, approximately 7" by 12" by 1½" deep. Husk 24 large ears of fresh-picked corn. With a sharp knife, score each row of kernels, then scrape well with the dull side of a knife to extract all the pulp. You should have about 8 full cups of it. Season to taste with about 1½ teaspoonfuls of salt and a little coarsely ground black pepper and 2 generous teaspoonfuls of granulated sugar. Cut ½ pound of butter into little pieces and mix it into the corn. Place in buttered dish and bake in preheated 350° to 375° F. oven for about 40-50 minutes or until sides and top are a crusty golden brown. Serve at once.

DELICATE CORN FRITTERS

(for 6—8)

Husk 12 ears of tender sweet corn and remove all the silk. Run a sharp knife down the centre of each row of kernels and scrape out the milky part or use a corn scraper sold for that purpose. Beat 4 egg yolks well and beat into them 2 teaspoonfuls of all-purpose flour, 2 teaspoonfuls of granulated sugar and ½ teaspoonful of salt and a very little coarsely ground black pepper. Add the scraped corn and mix well, and stir in 4 tablespoonfuls of melted butter. Beat the white of the 4 eggs until stiff and fold them carefully into the corn mixture. Drop by tablespoonfuls onto a hot, lightly buttered griddle or iron frying pan and bake until brown on one side, then turn them over with a spatula or pancake turner and bake until brown on the other side. Serve a few at a time on a hot platter. These are very delicate and should be eaten immediately. It is almost essential to have someone in the kitchen to bake them if they are to come to the table in a state of perfection.

PARSNIP STEW

(for 6—8)

Peel 8 or 10 large fresh parsnips and slice them lengthwise in ½-inch slices. Have ready a dozen slices of lean bacon or salt pork cut in ½-inch thick strips. Place a layer of parsnips side by side in a large deep rectangular pan and cover with 6 slices of the bacon, then sprinkle lightly with salt and pepper and cover with another layer of parsnips and a second layer of bacon and a little more salt and coarsely ground black pepper. Pour over all enough hot water to cover. Place in preheated 350° F. oven and bake slowly for 3 hours. By this time the parsnips should have absorbed most of the liquid and the top will be a golden brown.

GREEN PEAS WITH MINT

(for 6—8)

Shell 6-8 pounds of fresh young green peas as soon before cooking as possible. Place them in an enamel pan and add 2-3 sprigs of mint. Pour just enough boiling water over them to cover and cook until tender, or for about 20 minutes. Drain off what little water remains, add 6 tablespoonfuls or more of butter, and season lightly with salt and coarsely ground black pepper. Hold the pan above but not on the flame and shake the pan to melt the butter. Place in hot serving dish and serve at once.

Note: If the peas are old, add a pinch of soda when you cover them with boiling water.

PETITS POIS À LA FRANÇAISE

(for 6—8)

Shell 5 pounds of tender fresh green peas. Wash a small head of Boston lettuce, pulling the leaves apart. Insert in the centre a small bunch of parsley. Peel a cupful of small white onions or shallots, leaving them whole. Place the peas in a 2-qt. sized enamel pan and add the lettuce cut in two lengthwise, each half tied with thin string to keep it in shape. Also add the onions or shallots, and 2 lumps of sugar broken in two, and 4 tablespoonfuls of soft butter. Pour over it ⅓ cupful of cold water. Now cover with a deep soup plate or bowl, one that fits securely down into the pan. Place in this bowl a few cakes of ice. Place the pan on a lively flame and bring quickly to a boil, then reduce the heat slightly and cook for about 35 minutes or longer if the peas are not very young, replacing the melted ice in the dish 2 or 3 times during the process with more ice. Shake the pan occasionally to be sure the peas don't stick and be careful not to allow them to boil completely dry. Just before serving add another 4 tablespoonfuls of butter and season lightly with salt and coarsely ground black pepper.

Note: Remove the strings from the lettuce, of course before serving.

MASHED POTATO SURPRISE

(for 6—8)

Wash, stem, and dry 3 dozen medium-sized fresh white mushrooms. Peel and slice them fine. Melt 1½ bars (⅜ lb.) of sweet butter in a frying pan, add 1 cupful of finely chopped onions, and cook, stirring until they form their juice; continue cooking for five minutes longer. Season to taste with salt and pepper, add 2 tablespoonfuls of chopped parsley, and cook ½ minute longer.

Peel and cut into eight pieces 6 large old potatoes, wash, drain, cover with boiling water, cook until they may be pierced with a fork, or for about half an hour. Drain well, mash, preferably with an electric beater, and add gradually ¾ cupful of rich hot milk in which you have melted 3 tablespoonfuls of butter. Season to taste with about 1 teaspoonful of salt. Cover bottom and sides of well buttered 2-quart-sized Pyrex baking dish with part of the potatoes, making a hollow in the centre. Fill the hollow with the mushrooms. Cover with remainder of potatoes. Decorate top with prongs of fork, dot with 1 tablespoonful of butter, place in preheated very hot 500° F. oven, and bake until lightly browned, or for about 15 minutes.

WHITE POTATOES BOILED AND BAKED IN THEIR JACKETS

(for 6—8)

Wash 8 medium-sized old potatoes. Place them in a large pan and cover with cold water. Add 3 tablespoonfuls of salt and boil for 30 minutes. Drain and place in preheated 450° F. oven and bake about 20 minutes longer. Serve at once. These potatoes will have a frosted appearance due to the large quantity of salt, which dries on the surface when they are baked.

POTATOES TARRAGON

(for 6—8)

First prepare 2 tablespoonfuls of chopped parsley and the same of fresh tarragon. Butter copiously a large round Pyrex pie dish. Peel 2 pounds of potatoes and slice them thin. Dry on a tea cloth and, working quickly, cover the bottom of the dish with a layer of potatoes, dot with butter, sprinkle with salt and a little coarsely ground black pepper and about ⅓ of the parsley and ⅓ of the tarragon. Repeat the process until the dish is full, using all the potatoes and herbs and about ¼ pound of butter in all. Cover the dish with another of the same size and place in preheated moderate 425° F. oven and bake for about ½ hour, then remove the cover and continue cooking, lowering the temperature to 325° F. and cook until the potatoes are tender and nice and brown on the bottom, or for about 25-30 minutes longer. When ready to serve, loosen the potatoes around the edge and cover with a large round serving platter and turn upside down. The potatoes should come out, but it may be necessary to help them along with a spatula. Serve immediately, garnished, if you like, with a glob of sour cream and a little freshly chopped parsley.

CHINESE RICE

(for 6—8)

Wash 3 cupfuls of long-grain rice in cold water until the water is clear. Spread the rice evenly over bottom of large saucepan. Add sufficient cold water to reach about ½ inch above the level of the rice. Cover tightly, place on fire and bring quickly to a lively boil. Do not remove the cover, but when the cover begins to jiggle, indicating the lively boil state has been reached, turn the flame down as far as it will go and continue cooking slowly for 20 minutes. At this point remove the cover and try the rice. If it is done and has absorbed all the water, remove from fire and serve at once. If not done, cover and cook a little longer. Rice cooked this way is not as good left over, but there seldom is any left over.

BOILED SCALLIONS WITH SAUCE HOLLANDAISE

(for 6—8)

Buy 8 bunches of tender fresh green and white scallions. With a sharp knife, cut off the tops, leaving however 5 or 6 inches of the green part attached to the little white bulb onions at the end. Wash carefully and cut off the little root growing out from the end of the bulbs and peel off 1 layer. Wash them once more and using thin string tie them in little bundles of about 10 to a bundle.

Have ready some hollandaise sauce made as per directions on page 45. Place the scallions in a large enamel saucepan, laying them all in the same direction, in a neat pile. Pour over them sufficient boiling water to cover. Place on fire, bring to a boil, add a teaspoonful of salt, cover, and cook about 15 minutes or until the white part may be pierced with a sharp fork. Drain thoroughly and lift carefully onto a flat serving dish, arranging them neatly as you would asparagus. Serve at once accompanied by a bowl of sauce hollandaise. For a perfect combination, try these with roast chicken flavoured with tarragon, with clear gravy.

SPINACH IN CREAM

(for 6—8)

Wash 3 pounds of spinach until you are sure it is quite free from sand. Then shake it dry. Place on tea cloth and pat even drier. Remove all the stems and

place the leaves in a wooden chopping bowl. Chop with meat chopper until coarsely cut. Don't chop it too fine. Place ¾ cupful of extra heavy cream in a large enamel saucepan and add the spinach which you have drained dry of any juice that may have formed while chopping. Cover the pan; place it on a hot flame and bring quickly to a boil, shaking the pan occasionally. Cook 4 or 5 minutes at most, stirring lightly with a fork. Remove from fire, season to taste with salt and pepper and serve very hot.

Note: The spinach should have absorbed all the cream by the time it is done. If by any chance it has not, drain off the juice and reduce by boiling it rapidly until very little is left. Pour back on the spinach, heat, and serve at once.

STRING BEANS WITH SOUR CREAM SAUCE

(for 6—8)

Wash and cut off the strings of 4 pounds of green string beans, leaving them whole. Tie them securely in 6 or 8 bundles. Lay them in a large enamel pan and sprinkle them with salt. Pour over them sufficient actively boiling water to cover. Add a tiny pinch of soda. Cover the pan and bring to a boil. Remove cover; skim carefully and cook until tender, but not floppy. Drain and place the bundles on a preheated platter and remove the strings, being careful not to disturb the symmetry of the beans. Pour over them the following well-seasoned sour cream sauce, sprinkle with a tablespoonful or more of cut chives, and serve at once.

SOUR CREAM SAUCE

(for 6—8)

Prepare 1 tablespoonful of cut chives and a heaping tablespoonful of grated onions. Make a cream sauce in the top of a small enamel double boiler in the usual way, using 2 tablespoonfuls of butter, 2 tablespoonfuls of flour, and 1 cupful of hot milk. Cook until well thickened and season highly to taste with salt and coarsely ground black pepper. Add the grated onion, stir, and cover; continue cooking over hot water for fifteen minutes. Just before serving, add 1 cupful of sour cream and stir constantly until heated through. Be careful not to overheat. Pour over the string beans, sprinkle with chives.

STRING BEANS TO YOUR TASTE

(for 6—8)

Wash 2 pounds of young tender string beans and break off the ends. If you have a bean X cutter, run the beans through this to French them; otherwise, using a sharp knife, cut off either side—then cut the beans lengthwise twice so they will be nice and thin. Wash again in cold water. Have ready a pan of rapidly boiling well-salted water and drop the beans into this along with a big sprig of parsley. Cover and bring to a boil again as rapidly as possible. Skim carefully, then cook until just tender, ten to twelve minutes maximum. Drain the beans, remove the parsley, and cover them again with cold water. Let them stand 3 minutes, then drain once more and spread them out on a clean dish-towel and pat them dry.

In a deep, large pan, place ¼ pound of butter. Melt it and add the beans. Sprinkle generously with some freshly grated nutmeg and add a little salt and plenty of coarsely ground black pepper. Place pan on moderate flame and heat for 3 minutes, shaking the pan frequently. At the end squeeze over the beans the juice from ¼ of a lemon and add 2 heaping tablespoonfuls of freshly chopped parsley. Serve at once.

TOMATOES PROVENÇAL

(for 6—8)

Choose 16 large, perfect, ripe tomatoes. Cut off a slice from the stem end and scoop out most of the pulp. Save the pulp, but discard as many seeds as possible. Sprinkle the tomatoes inside with salt and coarsely ground black pepper, and turn upside down on a big platter to drain. In the meantime, prepare 3 heaping tablespoonfuls of chopped parsley, 1 teaspoonful of finely chopped garlic. Remove crusts from 10 slices of white bread and cut in little cubes. Pour over the bread 1 cupful of consommé. Prepare 6 tablespoonfuls of chopped raw onion and measure out 1 cupful of toasted bread crumbs. Pour 8 tablespoonfuls of olive oil into a large heavy iron frying pan. Open a 2-ounce can of anchovy fillets and add 8 of them to the soaked bread and rub the bread and anchovies through a coarse sieve. Have ready 2 large rectangular Pyrex baking dishes approximately 12" by 7" by 1½" deep. Rub them both lightly with a little olive oil.

Now heat the olive oil in the large iron pan and when very hot place the tomatoes, cut side down, in the pan so that they do not touch each other, and cook on a low flame for 2 minutes, then turn them over carefully with a spatula or pancake turner and cook for 1 minute longer. Remove from fire and place them side by side in the 2 oiled baking dishes, cut side up. It may be necessary to fry only half of them at a time, for they must not be crowded. The purpose of doing this to the emptied tomatoes is so that they will retain their shape. When all are prepared and ready for stuffing, proceed as follows:

Place 6 tablespoonfuls of olive oil in a small frying pan and cook in it, slowly, 6 tablespoonfuls of chopped onion until it starts to brown lightly; then add the tomato pulp, coarsely chopped, the prepared garlic, 2 tablespoonfuls of chopped parsley, and season well to taste with salt and coarsely ground black pepper. Cook slowly for 3 minutes, then remove from fire and add the purée of soaked bread and anchovies. Mix well and stuff the tomatoes. Sprinkle them liberally with toasted bread crumbs, and trickle a little olive oil over each. Place in preheated hot 450° F. to 475° F. oven and bake until browned or for about 12-15 minutes. Sprinkle with chopped parsley and serve.

FRIED TOMATOES WITH CREAM GRAVY

(for 6—8)

Slice 8 firm tomatoes in ¾-inch slices. Discard top and bottom slices. Sprinkle both sides with salt and pepper and a very little granulated sugar, then dip each piece both sides in flour. Put them, one by one, into a large heavy frying pan, containing plenty of hot butter and bacon drippings in equal quantity, about 4 tablespoonfuls of each. Fry the tomatoes quickly on one side, turn over carefully with pancake turner and place on hot oven-proof platter in the oven while you fry the rest, adding more butter and bacon drippings if necessary. When all are done, pour a cupful of cream into the frying pan and stir well, season to taste with salt and coarsely ground black pepper, pour over the tomatoes, sprinkle with chopped parsley, and serve at once.

Willa Roberts Plank's BROWNED WHITE TURNIPS

(for 6—8)

Peel 12 medium-sized white turnips and slice crosswise very thin. Place 4 tablespoonfuls of butter in a pan. Add the turnips and pour over them 2 cupfuls of cold water. Cover. Place on fire and bring gently to boil. Simmer until almost all the juice has boiled down or for 15-20 minutes. Add 1½ cupfuls of beef consommé and continue cooking for about 15 minutes or longer until they may be easily pierced with a silver fork. Pour off the juice and save. Place in a small jar with a cover, 2 teaspoonfuls of flour—add 2 tablespoonfuls of cold water. Shake it violently until smooth and free from lumps. Add this to the turnip juice, place on fire, and bring to a boil. This should give you about 1 cupful of slightly thickened juice. Season to taste with salt and coarsely ground black pepper and pour back over the turnips. If time permits, allow them to cool, then reheat when ready to serve, preferably over hot water. Just before serving add a teaspoonful of butter and 2 tablespoonfuls of heavy cream. Shake over fire then place in serving dish. Sprinkle lightly with finely chopped parsley and serve at once.

CARAMELIZED TURNIPS

(for 6—8)

Wash and peel about a dozen large but tender white turnips. With a potato scooper cut from these as many little balls as possible. Do not discard the remainder of the turnips. They may be cooked separately and mashed in the usual way. Place the balls in a pan of cold water until ready to cook them, at which time drain them well.

Melt ¼ pound of butter in a large frying pan and add the turnip balls. Cook over low flame for 5 minutes, shaking the pan occasionally, then sprinkle the turnips with 2 teaspoonfuls of granulated sugar and continue cooking, stirring frequently with a wooden spoon until they become a pale golden brown all over, or for about 15 minutes. Watch carefully, as they burn easily due to the sugar. When brown pour over them ½ can of consommé, cover and cook until the consommé has reduced and formed into a nice brown syrupy juice, or for about 10 minutes, at which time add the rest of the can of consommé. Reduce heat even more and cook until the turnips may be pierced with a fork or until they have cooked 30-35 minutes in all. Be very careful not to allow them to cook dry. Add a little hot water if necessary so that there is still some juice left when they are done. Place in hot serving dish and pour over them the brown juice. Sprinkle with chopped parsley and serve.

ZUCCHINI WITH SAUCE HOLLANDAISE

(for 6—8)

Peel a dozen and a half medium-sized tender zucchini (Italian squash). Wash, quarter them lengthwise, place piled neatly in a pan large enough to hold them flat, sprinkle with about 1 teaspoonful of salt, and pour over them just enough boiling water to cover. Cover with lid and place on fire and cook rapidly until just tender, or for 7-8 minutes. Drain well. Place in hot vegetable dish, sprinkle lightly with chopped parsley, and serve hollandaise sauce separately.

BAKED ZUCCHINI AND TOMATOES

(for 6—8)

Butter a large oval baking dish. Scald 8 or 10 large juicy tomatoes and remove their skins. Place them side by side in the dish. Slice one very large zucchini, or 6 to 8 small ones in one-inch thick pieces. Remove seeds, parboil in salted water 10 to 15 minutes. If you have used the large zucchini, cut the slices in half and cut off the skin. The young small ones may be used unpeeled.

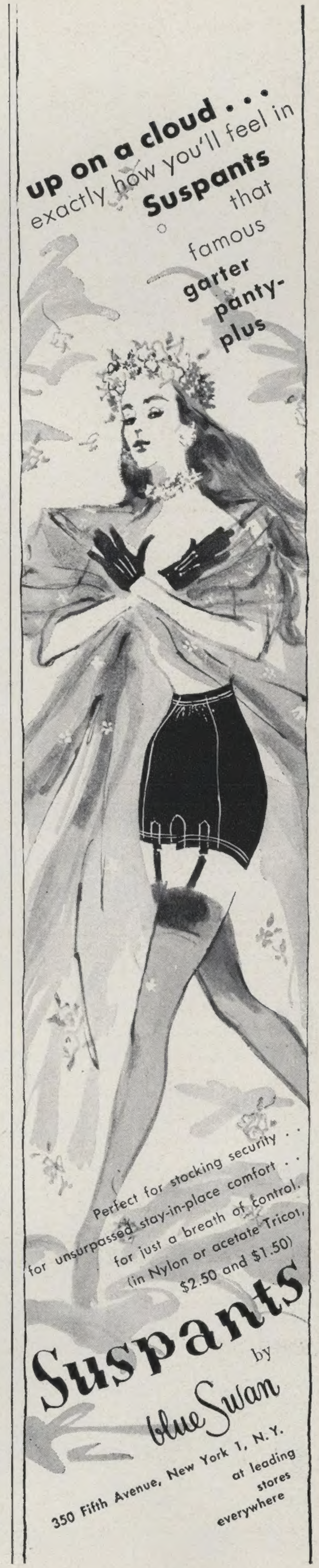
Now peel 3 or 4 onions and slice fine. Cover the tomatoes with the onions, sprinkle with salt and pepper. Now add the zucchini, arranging them prettily. Again sprinkle lightly with salt and pepper and add ½ teaspoonful of dried sweet basil, crumbled fine, and 2 small bay leaves. Pour over all one can of beef consommé and dot with 2 or 3 tablespoonfuls of butter. If you like garlic, bury a small clove of it in the dish, or squeeze the juice of one over all, using a new little gadget now sold for the purpose. At the very last, trickle over the surface of all, 4 tablespoonfuls of good olive oil. Place in preheated 450° F. oven and bake for about 2 hours, basting frequently with its own juice. Sprinkle with chopped parsley and serve, accompanied by crisp French or Italian bread slightly warmed in the oven.

ONION PIE

(for 6—8)

Make up enough of your favourite pastry for a pie with the bottom crust only. Chill for ½ hour or longer. Peel 5 large onions and slice them crosswise in thin circles, then cut once more, making half circles. Place them in an enamel pan and cover with boiling water. Cook for 6 minutes, then remove from fire, drain in a sieve, and plunge them immediately into cold water. Drain again thoroughly, then pat dry on clean tea cloth.

Cut 5 slices of bacon in little squares. Place in little pan, cover with cold water, place on low flame and bring slowly to a boil. Simmer for 5 minutes, drain in a sieve, and plunge into cold water. Drain and pat dry on a tea cloth. Prepare 2 tablespoonfuls of finely chopped parsley. About an hour before you will be ready to serve the pie, roll out the crust and line a 10" Pyrex pie plate, roll the edges under and crimp prettily. Melt 3 tablespoonfuls of butter in a frying pan and add the bacon. Cook for a minute, then add the onion and cook very slowly without browning for 15 minutes, stirring frequently. Remove from the fire, add the 2 tablespoonfuls of chopped parsley, cool slightly while you beat 4 large whole eggs with a rotary beater but for not too long. Beat in 1½ cupfuls of milk, add the onion and bacon and what little butter there is, and season to taste with salt (about 1 teaspoonful) and ¼ teaspoonful of coarsely ground black pepper. Pour into the prepared pie shell, place in preheated 450° F. hot oven, and bake for about 10 minutes or until the pastry begins to brown lightly, then reduce heat to 325° F. and continue baking until set like custard, or for about 20-25 minutes longer—or until a golden brown on top. Serve at once.





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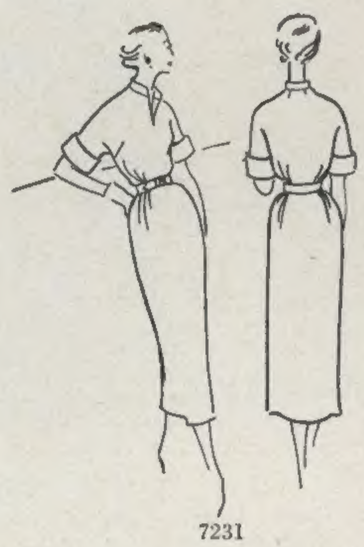
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VOGUE PATTERNS

(Other views of the patterns shown on pages 144-145)



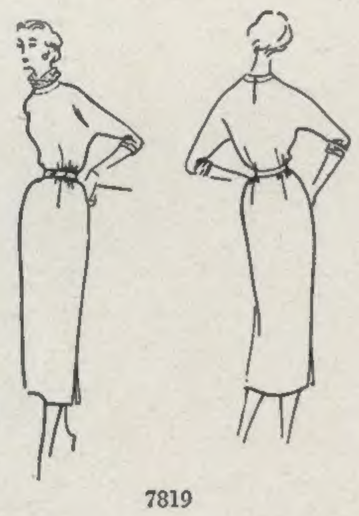
7231

Left, Vogue Pattern 7231,
"Easy-to-Make."
Sheath dress with no waistline seam; sleeves cut in one with front and back.
Sizes 12 to 18 (30 to 36).
For size 16 (34), 3⅝ yds. 35" fabric. Price, 50 cents.

Right, Vogue Pattern 7692,
"Easy-to-Make."
Short evening dress with a full skirt; a camisole bodice crossed in back.
Sizes 12 to 20 (30 to 38).
For size 16 (34), 4⅛ yds. 35" fabric. Price, 50 cents.



7692



7819

Left, Vogue Pattern 7819,
"Easy-to-Make."
Sheath dress with kimono sleeves cut in one with front and back; no waistline seam.
Sizes 12 to 18 (30 to 36).
For size 16 (34), 3½ yds. 35" fabric. Price, 60 cents.

Right, Vogue Pattern 7940,
"Easy-to-Make."
Coat with straight lines; cut in four pieces—plus collar, cuffs, and pockets.
Sizes 12 to 20 (30 to 38).
For size 16 (34), 4⅛ yds. 35" fabric. Price, 60 cents.



7940



7947

Left, Vogue Pattern 7947,
"Easy-to-Make."
Dress with fullness flaring from a shoulder yoke; no waistline seam.
Sizes 12 to 18 (30 to 36).
For size 16 (34), 5⅛ yds. 35" fabric. Price, 60 cents.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax.

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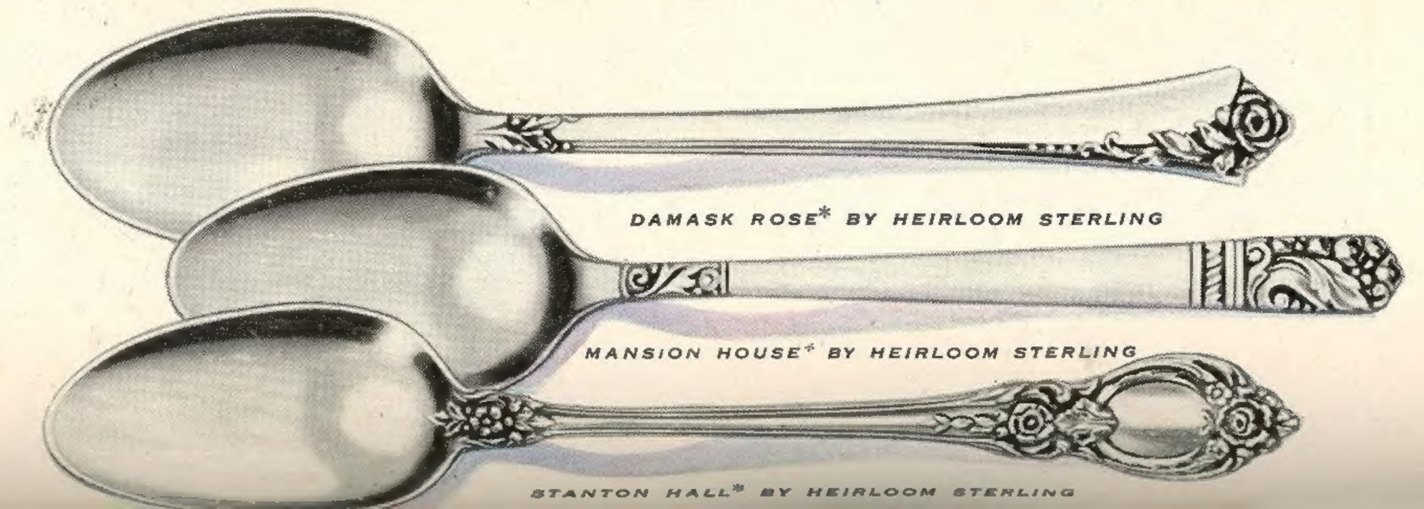
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